

UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE > www.uptown.se

Life O' The Party

The 2003 Tour of Hong Kong, Australia, and Hawaii

The Revolution Will Be Heard

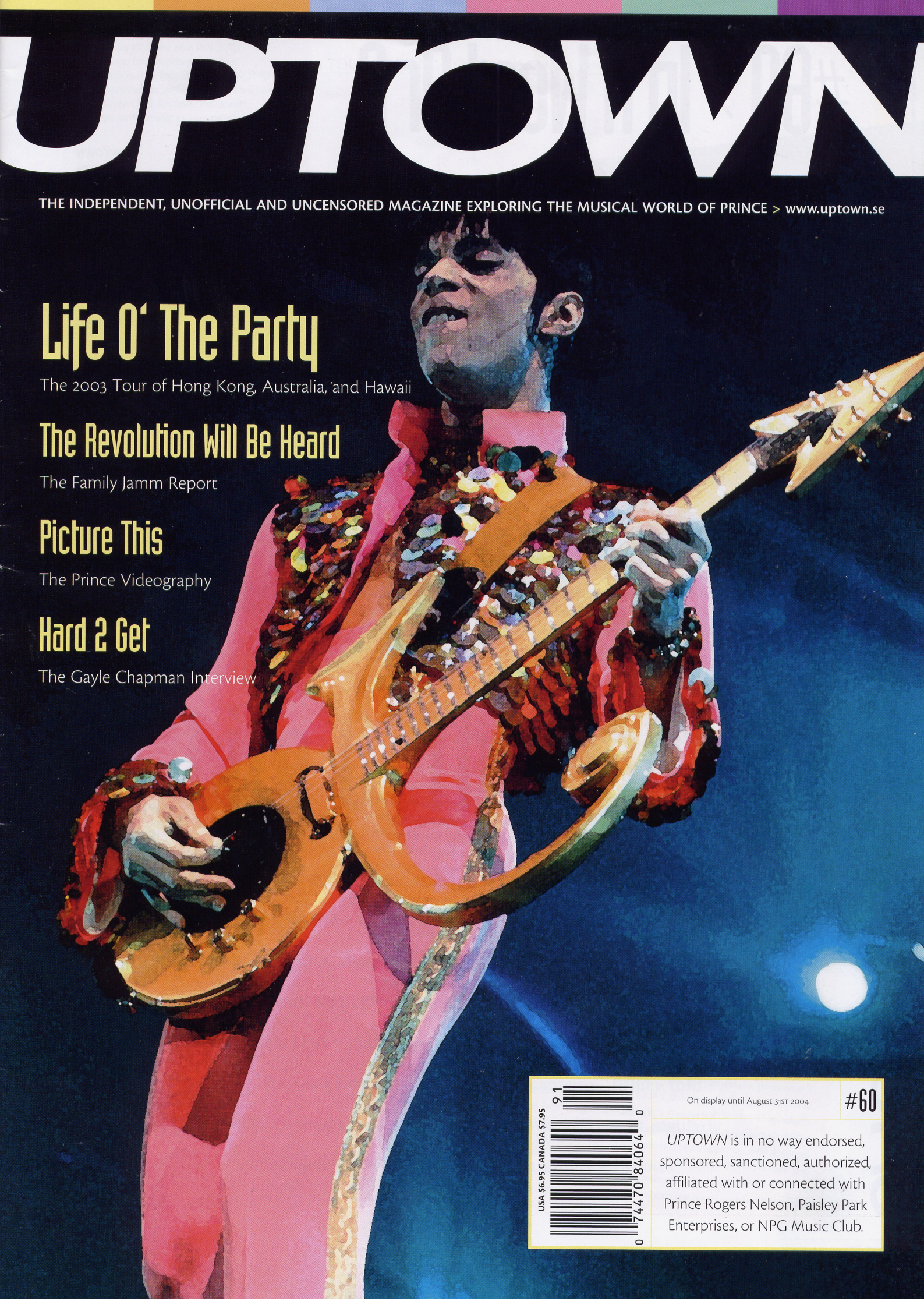
The Family Jamm Report

Picture This

The Prince Videography

Hard 2 Get

The Gayle Chapman Interview



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#60

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#60 > In A Word Or 2

March 2004

Hi there!

Welcome to #60, the very last issue of *UPTOWN*. Yes, after 12 years of five yearly issues, we are changing our format to an annual *THE VAULT* book. We believe that the news reporting is best handled by the Internet community, with prince.org and housequake.com leading the way with tremendous up-to-the-minute information. Instead, we are focusing on retrospective, in-depth documentation of Prince's work, which was why we started *UPTOWN* in the first place, back in 1991.

The final issue of *UPTOWN* largely depends on the efforts of three staff members: Duane Tudahl, jooZt Mattheij, and Eric Benchimol. Per Nilsen, *UPTOWN*'s editor-in-chief, has been fully occupied with *THE VAULT* although he did edit and oversee all articles for #60. Duane reports in **THE REVOLUTION WILL BE HEARD** [page 102] on the Family Jamm reunion of The Revolution, Madhouse, The Family, and a number of Prince's protégés. Duane was at hand to speak with many of the participants. Duane also interviewed Gayle Chapman, Prince's keyboardist between 1978 and 1980, **HARD 2 GET** [page 116]. The interview is quite unique as she has hardly ever spoken about her work with Prince. jooZt wrote assembled **LIFE O' THE PARTY** [page 97], a report on Prince's 2003 tour of Hong Kong, Australia, and Hawaii with the help of some friends. Eric was in charge of **PICTURE THIS** [page 108], a thoroughly revised "videography" of Prince's video clips.

The year 2004 promises to be an exciting year for Prince followers. A large-scale promoter-backed tour begins in late March and a new album, *Musicology*, is planned for release during the spring. We have word from people who have listened to the album that it's "awesome" (although we have heard that before, haven't we). Let's hope Prince returns with a super-strong effort, both on record and on stage. Needless to say, we will cover all of this activity in *THE VAULT* (2005 edition). In the meantime, enjoy issue #60 of *UPTOWN* and the forthcoming *THE VAULT* (2004 premiere edition). And many, many thanks for supporting us throughout these 12 years! We look forward to 12 more prosperous years, at least, with *THE VAULT*. Hope you want to stay on with us for the ride!

The *UPTOWN* staff

UPTOWN changes format!

Now in its 14th year of publishing, *UPTOWN* is pleased to announce an exciting move from five issues per year to a new annual format. Following this issue will be a yearbook entitled *THE VAULT*. The first edition of the book is published in April 2004. *THE VAULT* is A5-sized (210 x 148 mm), 700 pages (!), with a full-colour cover.

The format change will allow the *UPTOWN* team to focus more on "retrospective" studies of Prince's career, instead of devoting our efforts to current (as-it-happens) coverage. In these times of the Internet, we feel that news reporting is best left to various websites, with prince.org being the premiere "real-time" source for Prince news. While *UPTOWN* has frequently revealed exclusive news, we believe the magazine's foremost strength always has been to research, assemble, and organize information and to assess and analyse various aspects of Prince's music. The magazine was started with the expressed purpose of studying Prince's career, rather than reporting on the latest activities. After all, the first editor's note stated, "I'm convinced that there's a need for a magazine that attempts to analyse and investigate Prince's work, rather than merely report." Publishing *THE VAULT* once a year will allow us to live up to that premise.

UPTOWN's editor-in-chief Per Nilsen and staff member jooZt Mattheij have spent many months working on *THE VAULT* with assistance from the entire *UPTOWN* team and some outside collaborators. While the content of the 2004 edition of *THE VAULT* already has been decided upon (and is largely finished, although everything will be updated until we go to print), we see the book as an evolving concept. Each new edition of *THE VAULT* will see a great deal of new features as our research into Prince's musical world continues. The book will also take advantage of research conducted for Nilsen's *DanceMusicSexRomance* book, including previously unpublished interviews. We also plan to publish some of the information and features slated for *THE VAULT* on *UPTOWN*'s website.

We know many of you will miss receiving and reading *UPTOWN* five times a year. But we can assure you that receiving and reading *THE VAULT* will be at least five times as exciting! And consider the massive amount of information: the 700-page *THE VAULT* will contain five times as many pages (although the dimension is smaller) as *UPTOWN*'s five issues (5 x 28 pages = 140 pages yearly). As an annual format, each year *THE VAULT* will be updated with more complete and accurate information. The *UPTOWN* staff has always appreciated feedback from our readers and therefore the font of *THE VAULT* has been considerably increased from the one used in *DAYS OF WILD*.

We hope all subscribers and readers of *UPTOWN* are as excited about this format change as the *UPTOWN* team are. Should you have any concerns, queries, or hesitations, then please contact thevault@uptown.se.

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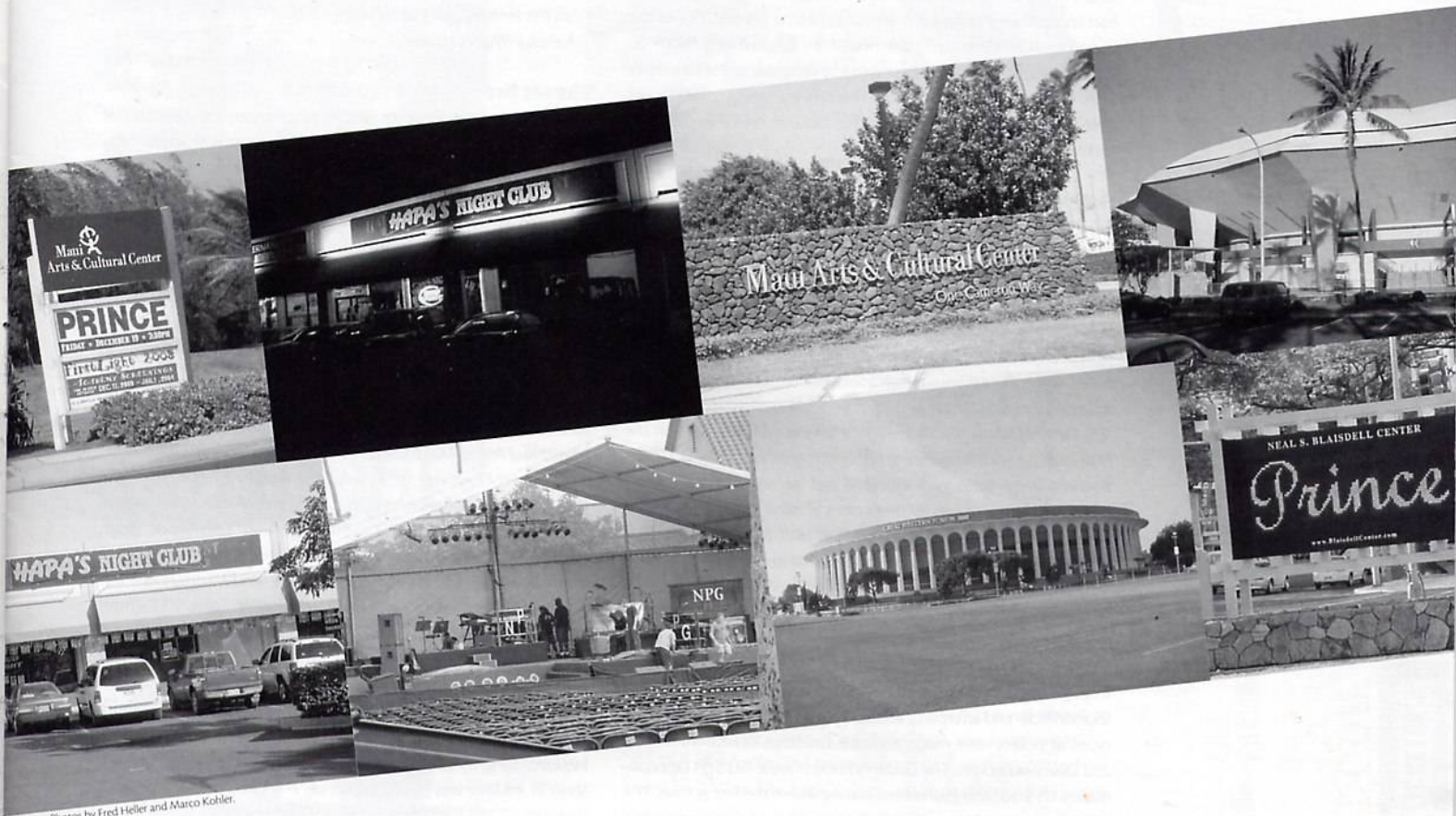
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Photos by Fred Heller and Marco Kohler.

Life O' The Party

Quite unexpectedly, Prince embarked on a new greatest hits tour in October of 2003. The tour, dubbed the "World Tour 2003 / 2004," was described by Prince as a practice run designed to prepare his band "for larger American and international tours planned for the near future." The concerts were held in Hong Kong, Australia, and Hawaii to keep them "far away from the press and the cameras," Prince told a Hawaiian newspaper. Our tour report covers the eight regularly scheduled shows and the seven unannounced shows.

PRINCE ANNOUNCED HIS PLAN FOR A NEW TOUR, "WORLD TOUR 2003/2004," in September 2003. With no new album to promote, many speculated that the tour was primarily about money. However, Prince said, "I'm not doing it because I need the cash," adding that he already had more money in his bank account than he needed. Unlike the 2002 *One Nite Alone...* tour, the new show focused very much on Prince's greatest hits and his most well-known music. Like several times since 1995, it was even announced that this was going to be the last time the hits would be performed live and that Prince would retire them after this tour.

The first show to be announced was the opening night of the Hong Kong Harbour Fest, which was a three-week event in Hong Kong intended to attract tourism after the recent outbreak of the SARS epidemic, which stopped people from going to Hong Kong. The announcement of the Hong Kong show was shortly followed by the announcement of dates in Melbourne, Sydney and Brisbane in Australia. Two shows in Hawaii were initially scheduled to follow right after the Australian dates, but they were subsequently cancelled when Prince fell ill. Instead, two alternate dates were announced for mid-December.

Fans from Australia, where Prince last played 11 years ago on the *Diamonds And Pearls* tour, were highly enthusiastic and the initial announced single dates for Melbourne and Sydney sold out quickly, prompting second shows for those cities. In Hong Kong, where Prince never played before, ticket sales were less swift partially due to poor promotion. Prince's Hong Kong show was far from sold out.

Membership offers

Apart from the premiere show (which was part of a festival), arrangements were offered for NPGMC members to buy tickets through the club that offered the best seats in the house, as well as soundcheck- and afterparty access. For the Australian shows, three types of tickets were made available: On-Stage tickets, VIP tickets and Diamond tickets. The Diamond tickets were AU \$171 (approximately US \$120) and guaranteed seating within the first 15 rows. The VIP tickets granted seating within the first five rows, plus soundcheck access and access to a "pre-show party" with refreshments. In addition, buyers received the *One Nite Alone... Live!* 3 CD set. While appearing to be a very generous arrangement, anyone willing to spend AU \$390 (approximately US \$275) on concert tickets for Prince surely already owned the box set.

The On-Stage tickets, costing AU \$995 (approximately US \$700), offered the same things as the VIP tickets, only adding a so-called meet-and-greet with Prince and seats that were literally on stage. Twenty On-Stage tickets were sold per night for the two Melbourne and Sydney shows. For Brisbane, only VIP and Diamond tickets were available, initially, but On-Stage tickets were sold last minute as well (approximately AU \$500), although they did not include a meet-and-greet.

The Hawaiian shows in December came with the more familiar NPG Music Club perks of soundcheck and afterparty access, which were first introduced in 2002.

The regular concerts

- 17 October: Tamar Site, Hong Kong
- 21 October: Rod Laver Arena, Melbourne, Australia
- 22 October: Rod Laver Arena, Melbourne, Australia
- 24 October: Entertainment Centre, Sydney, Australia
- 25 October: Entertainment Centre, Sydney, Australia
- 27 October: Entertainment Centre, Brisbane, Australia
- 16 December: Neal S. Blaisdell Arena, Honolulu (O'ahu), Hawaii
- 19 December: Maui Arts and Cultural Center Alexander and Baldwin Amphitheater, Kahului (Maui), Hawaii

The aftershows and unannounced appearances

- 18 October (am): The Edge, Hong Kong
- 21 October (am): Bennett's Lane, Melbourne, Australia
- 23 October (am): Metro, Melbourne, Australia

- 26 October (am): The Basement, Sydney, Australia
- 28 October (am): Indie Temple, Brisbane, Australia
- 17 December (am): Volcanoes Night Club, Honolulu (O'ahu), Hawaii
- 20 December (am): Hapa's Night Club, Kahului (Maui), Hawaii

The set list

With no new or recent album to promote, the selection of songs leaned heavily on hits. However, in contrast with earlier hits-oriented tours where hits were typically played in medley form, most songs were played in full-length renditions. Many of the songs were revamped and played in completely new arrangements compared to previous live performances.

No less than seven songs from Prince's breakthrough album *Purple Rain* were featured: "Let's Go Crazy," "I Would Die 4 U," "When Doves Cry," "Baby I'm A Star," "The Beautiful Ones," "Take Me With U" and "Purple Rain" (making "Computer Blue" and "Darling Nikki" the only two songs from the album that were not performed). The other songs featured in the regular set list were chosen from albums such as *Prince*, *Controversy*, 1999, *Parade*, *Sign O' The Times*, *Graffiti Bridge*, *Diamonds And Pearls*, *The Love Experience*, and *The Rainbow Children*.

Some choices were rather surprising, including "Shhh" from *The Love Experience*. Others were favourites from previous tours, such as "The Question Of U" (from *Graffiti Bridge*) and "Let's Work" (from *Controversy*). The set also included two Prince songs more famous in the renditions by other artists: "I Feel For You" (from Prince, but popularised by Chaka Khan) and "Nothing Compares 2 U" (from *The Family*, but made famous by Sinéad O'Connor).

A couple of covers were also performed in the regular set, most prominently "Soul Man," a song written by David Porter and Isaac Hayes, but turned into a hit by Sam & Dave, released on their album *Soul Men* from 1967. The lead vocal on this was handled by Chance Howard. Sung by RAD, "Fallin'" by Alicia Keys on her 2001 album *Songs In A Minor* was played as part of "The One." A new song entitled "Life O' The Party" was in fact a version of James Brown's "Hot Pants" (from *Hot Pants*, 1971), but featuring new lyrics by Prince. RAD also joined in for this song, which owes a nod to "It's Gonna Be A Beautiful Night." The end of "Life O' The Party" included a bit of Maceo Parker's "Uptown Up" (from his *Funk Overload*, 1998).

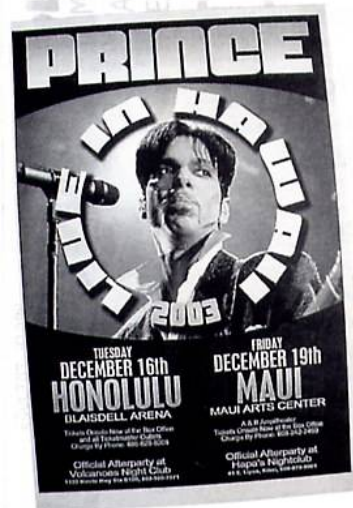
An encore in all but the first two shows featured a piano medley that was partly overhauled from the *One Nite Alone...* tour. It included such songs as "Adore," "Diamonds And Pearls," "Forever In My Life," and a new song tentatively titled "(Don't Make Me) Sleep On The Couch," which was performed three times, possibly being made up on the spot.

A cover of Joni Mitchell's "A Case Of You" (from her *Blue*, 1971, also on Prince's *One Nite Alone...* album, as "A Case Of U") was played once. A small snippet of "Outa Space" originally performed by Billy Preston (from *I Wrote A Simple Song*, 1971) was part of "All The Critics Love U In New York." A chant of "Bow-wow-wow-yippie-yo-yippie-yeah" from George Clinton's "Atomic Dog" (single, 1983) was included in the "Go-Go's" instrumental (played only in Melbourne, October 22nd).

The Sly and The Family Stone 1970 single "Thank You (Falettinme Be Mice Elf Agin)" and "Thank You For Talkin' To Me, Africa" (from *There's a Riot Goin' On*, 1971), as well as "The Jam" (Graham Central Station: *Ain't No 'Bout-A-Doubt It*, 1975), were played with Larry Graham guesting in Sydney (second show on October 25th) and Brisbane (October 27th).

A typical set list was comprised of: "Let's Go Crazy"; "I Would Die 4 U"; "When Doves Cry"; "Baby, I'm A Star"; "Shhh"; "D.M.S.R."; "I Feel For You"; "Controversy"; "The Beautiful Ones"; "Nothing Compares 2 U"; "Insatiable"; "Sign O' The Times"; "The Question Of U"; "The One"; "Let's Work"; "U Got The Look"; "Life O' The Party"; "Soul Man"; "Kiss"; "Take Me With U"; "Everlasting Now."

Songs featured in the encores included "Sometimes It Snows In April," "Adore," "I Wanna Be Your Lover," "Do Me, Baby," "Strange Relationship," "(Don't Make Me) Sleep On The Couch," "Diamonds



And Pearls," "One Kiss At A Time," "Forever In My Life," "Anna Stesia," "Little Red Corvette," "Raspberry Beret," "How Come U Don't Call Me Anymore," "The Most Beautiful Girl In The World," "A Case Of U," "Alphabet St.," "All The Critics Love U In New York," "The Jam," "Thank You (Falettinme Be Mice Elf Agin)," and "Days Of Wild"

Judging by a circulating set list, "7," "Elephants And Flowers," and "Mountains" were planned for inclusion before "Purple Rain," although these songs were not played in the regular set of any of the shows.

The band

Prince – vocals, guitar, keyboards, bass

Rhonda Smith – bass

John Blackwell – drums

Renato Neto – keyboards

RAD – keyboards

Chance Howard – keyboards

Maceo Parker – saxophone

Greg Boyer – trombone

The core of The NPG remained the same as on the *One Nite Alone...* tour, but two new keyboardists were added, making this the line-up the most keyboard-heavy of Prince's entire career. The newcomers were Rose-Ann Dimanlanta, known as RAD, a musician from San Francisco who had previously worked with Sheila E., and Stanley "Chance" Howard, keyboard player of the latest line-up of The Time as well as a member of the local Minneapolis band Conversation Piece.

Horn players Eric Leeds who appeared on the *One Nite Alone...* tour did not participate, but Maceo Parker and Greg Boyer went on the road with Prince again. Candy Dulfer guested at the two Hawaiian shows.

The stage set

As with most of Prince's tours since 1997, the stage set was very basic and unadorned. The lighting was fairly elaborate and worked well with the show. Prince, in the centre, was flanked by Rhonda Smith on the far left side and RAD, who was on slightly elevated platform, on the right side of the stage. The horns were also on stage level, on the left, although they also performed more to the back of a platform to the left of the drum kit. Renato Neto was on higher level, on the left side of the stage, while Chance Howard was behind RAD, to the right on a high platform. The letters NPG adorned the front of three keyboard set-ups. The drum kit was placed slightly off-centre to the right. There were two raised platforms on the far left and right of the stage that Prince would frequently move to.

For the Australian shows, where on-stage tickets were sold, 16 of the onstage spectators were positioned to the far left of Smith, behind the platform, while four others were on high bar stools directly behind RAD.

Prince had the disposal of several guitars, including the new aqua blue Japanese Fender Stratocaster, the Hohner Telecaster, which was used for "Let's Go Crazy," amongst others, a dark blue cloud guitar and the purple symbol shaped guitar christened Habibi. For each show, he would wear two or three different outfits, usually starting off with a white suite with red pin stripes.

The show

A slow, jazzy piano solo by RAD kicked off the show as the other band members, except for the horn section, found their places onstage. Prince's "dearly beloved..." interrupted RAD's piano-playing to launch "Let's Go Crazy," which was done in a fairly complete rendition, similar to the version played often in the late eighties. The celebratory mood of "Let's Go Crazy" continued with three more songs from *Purple Rain*: "I Would Die 4 U," played complete with only the last verse missing, "When Doves Cry" in an abbreviated version, but with a completely new arrangement, and "Baby, I'm A Star," for which the middle verse was dropped (the intro to it contained a bit of "1999"). The horn section joined the proceedings during "Baby, I'm A Star."

The frenzied opening tempo slowed down for the ballad "Shhh." It was followed by a full-length rendition of "D.M.S.R." Snippets of "The Glamorous Life" and "A Love Bizarre" served as an interlude to a full-blown take on "I Feel For You." The emphasis on funk continued with "Controversy," which was usually stretched quite a bit, sometimes including chants from "(Eye Like) Funky Music."

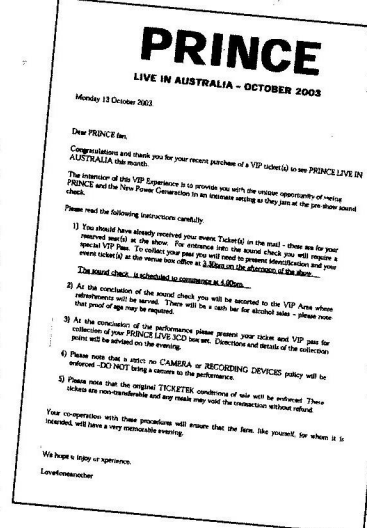
Introduced by a piano interlude by Renato Neto, the next segment focused on slower songs: "The Beautiful Ones," "Nothing Compares 2 U," and "Insatiable." "The Beautiful Ones" featured a solo by Maceo Parker, which gave Prince time to run offstage to change his outfit. The second verse of "Nothing Compares 2 U" was dropped. During "Insatiable" Prince stood under a surrounding curtain of pearls, the same prop used on the 1992 *Diamonds And Pearls* tour.

In contrast with how it was performed on the European and Japanese dates of the *One Nite Alone...* tour, "Sign O' The Times" was done without the guitar, but still remaining quite close the album version. "The Question Of U," segued into "The One," which in turn included a chorus of Alicia Keys' "Fallin'," much as it was played on the *One Nite Alone...* tour, albeit "Fallin'" was now sung by RAD.

The pace intensified for a lengthy take on "Let's Work," followed by "U Got The Look," which was shortened to only a verse and a chorus. Then came the covers "Life O' The Party," i.e. Prince's remake of James Brown's "Hot Pants," and "Soul Man," for which Chance Howard came to the front of the stage to take the lead vocal. The funk continued with the crowd-pleaser "Kiss," which omitted the second verse but featured a stunning new arrangement with Prince on guitar. "Take Me With U" and "Everlasting Now," played quite similar to the way they were performed in 2002, closed the main set, which lasted a little under two hours.

During all but the first two shows of the tour, a piano-based encore was played. It usually started off with "Adore," followed by songs like "I Wanna Be Your Lover," "Diamonds And Pearls," "One Kiss At A Time," and "Forever In My Life." A second part of the encore featured a jam-like "Alphabet St." and "All the Critics Love U In New York," where New York from the title was replaced by the name of the city where the show was held. "Days Of Wild" was played at three shows.

All but one shows had a final encore of "Purple Rain," which was played in a full-length rendition, even with the (sampled) string part of the coda played completely till the end, much like on the *Purple Rain* tour.



17 October: Tamar Site, Hong Kong

The tour opened with a show at the open-air location Tamar Site, a venue close to the harbour in the Admiralty quarter of Hong Kong. Due to the festival nature of the event, there was no soundcheck for NPGMC ticket holders. Prior to Prince's show, local star Karen Mok performed a 30-minute set, which didn't go down very well with the audience.

The set list for Prince's show was the following:

"Let's Go Crazy"; "I Would Die 4 U"; "When Doves Cry"; "Baby, I'm A Star"; "Shhh"; "D.M.S.R."; "I Feel For You"; "Controversy"; "The Beautiful Ones"; "Nothing Compares 2 U"; "Insatiable"; "Sign O' The Times"; "The Question Of U"; "The One"; "Let's Work"; "U Got The Look"; "Life O' The Party"; "Soul Man"; "Kiss"; "Take Me With U"; "Everlasting Now"; "Purple Rain." No piano encore

was played. With a running time of little under two hours, the Hong Kong show was the shortest of the tour.

18 October (am): The Edge, Hong Kong

An aftershow was held at a club called The Edge. Cover was HK \$160. NPGMC members who had the chance to put their name on a list on October 16th got

in for free. Prince and the band members came onstage at around 1:15 am. The set list, which may not be fully complete due to few first-hand reports, included an unidentified song possibly called "Funky U," a cover of Smokey Robinson and The Miracles' "Ooo Baby, Baby" (from *Going To A Go-Go*, 1965), "All The Critics Love U In New York," Blackstreet's "No Diggity" (from *Another Level*, 1996), sung by Change Howard, and a new song that was in Prince lyric book as "Illusion, Coma, Pimp And Circumstance." It has a first verse that goes: "She knew how to use a fork, but she didn't know how to dance. So he hipped her to the funk in exchange for a little finance. Who's pimpin' who... this is the story of illusion, coma, pimp and circumstance."

21 October (am): Bennett's Lane, Melbourne, Australia

The rumours that said that Prince had hired jazz club Bennett's Lane for a late-night jam before the Australian tour start turned out to be true. The Browne and Choulai & Costello trio were the scheduled performers. About 300 to 400 Prince fans turned out, having been alerted to Prince's possible performance. In the end, however, only about 20 managed to get in. Prince played in a small room at Bennett's Lane, filling up the 100-capacity space with mostly invited attendees. The (incomplete) set list featured "Shhh," "Xemplify," "When The Saints Go Marching In," "South," the Santana medley (or possibly only "Soul Sacrifice"). The set lasted around 50 minutes.

21 October: Rod Laver Arena, Melbourne, Australia

The Australian tour was launched with the first of two shows at Rod Laver Arena, Melbourne. The soundcheck, which was attended by NPGMC ticket holders, was supposed to start at around 4 pm, but didn't get underway until close to 5 pm. Prince played for an hour and a good 200 fans attended. Songs played were "Xemplify," "Ooo, Baby Baby," "When You Were Mine" (intro), "Elephants And Flowers," an unidentified slow blues number, a guitar-based tune (possibly Santana's "Soul Sacrifice," from *Santana*, 1969), "Bambi," and the Led Zeppelin cover "Whole Lotta Love" (*Led Zeppelin II*, 1969). "When The Saints Go Marching In," possibly incorporating a part of "Xpectation," closed the soundcheck.

The support act was Australian DJ Groove Terminator, who spun records for about 45 minutes. Prince's show started at 8:55 and featured the same set list as in Hong Kong, although the whole show lasted slightly longer, 125 minutes.

An afterparty was held in the so called "band room" of Prince of Wales in St. Kilda. DJ Groove Terminator played records from the likes of Parliament, Booty Collins, and Sly and The Family Stone. Prince showed up at around 1:45 am and was on stage for about 20 minutes near the DJ, picking records for him to play.

22 October: Rod Laver Arena, Melbourne, Australia

The "NPGMC soundcheck" was shorter than the previous night due to an interview that took place afterwards with Australian *Today* show host Richard Wilkins. He spoke with Prince for broadcast on Thursday morning's (October 23rd) Channel 9 *Today* show in Australia.

The soundcheck lasted around 45 minutes. Prince was at his keyboard when audience members were ad-

mitted inside at 4:15 pm. Initially John Blackwell and Rhonda Smith were not onstage. The first song they played was an instrumental rendition of Stevie Wonder's "Superstition" (from *Talking Book*, 1972), incorporating some lyrics to Sly and The Family Stone's "Sing A Simple Song" (from *Stand!*, 1969). It was followed by a long funk jam, which included chants of "shake your money maker" and "we want the funk." The last song played was "Joy In Repetition."

After a 30-minute support slot by Australian DJ Groove Terminator, the main show commenced at about 8:55 pm. The main set list was the same as the previous show, although some of the songs were stretched out a bit. During "D.M.S.R." Prince did his Ozzy Osbourne imitation, a routine that can also been seen on the *Live at the Aladdin Las Vegas* DVD. An encore was added between "Everlasting Now" and "Purple Rain." It started off with "Adore," played alone by Prince at the piano. He followed it with a new song, possibly made up on the spot, with the tentative title of "(Don't Make Me) Sleep On The Couch." Next up was "Forever In My Life." Prince, still at the piano, kept the groove for a strange rendition of "One Kiss At A Time," only recognisable by its lyrics. The whole band joined him again for a lengthy jam on "Alphabet St." "All The Critics Love U In New York" was played next, incorporating a bit of Billy Preston's "Outa Space," played by Prince at the keyboard. "Days Of Wild" closed this segment, after which the full rendition of "Purple Rain" was performed.

23 October (am): Metro, Melbourne, Australia

An aftershow was announced by an e-mail flyer early in the day for a club called Metro. Tickets would be sold only at the door (there was no pre-sale). The cover was AU \$70, but NPGMC-members got in without charge.

Prince and band came on stage at 2:15 am and played for about an hour. They started off with the new song "Musicology," which evolved into "Brick House," originally done by The Commodores (from *Zoom*, 1977). "Peach" was next, segued into "The Work." Another cover was next, Mary J. Blige's "Ooh" (from *Love & Life*, 2003), sung by RAD. Blackstreet's "No Diggity" came next, sung by Change Howard. "When The Saints Go Marching In" (possibly with bits of "Xemplify") closed the set.

24 October: Entertainment Centre, Sydney, Australia

From Melbourne, the tour headed to Sydney for two concerts at the Entertainment Centre. The soundcheck started just after 4:30 pm, almost 30 minutes later than announced. "17 days," was played first. It went into an unidentified funk jam with Chance Howard doing some singing, followed by an instrumental take on "Rainbow Children." A full-blown version of "Beautiful Strange" ended the 50-minute soundcheck. As in Melbourne, the show was preceded by DJ Groove Terminator, who did a 30-minute opening set of spinning records.

The set list was the usual one with, the surprise being the first encore again. Prince (alone on piano) played "Adore, followed by "I Wanna Be Your Lover" and "Do Me, Baby." The (tentatively titled) new song "(Don't Make Me) Sleep On The Couch" was next, after which Prince continued with "Diamonds and Pearls." John Blackwell joined hi for "Forever In My Life" and "One Kiss At The Time." Like the previous night

the whole band then joined in for "Alphabet St." and "All The Critics Love U In New York." This encore alone lasted 45 minutes. "Purple Rain" closed the set as usual.

An afterparty was held at The Basement (in Reiby Place, Circular Quay). Doors opened at 12:30 am. Cover was AU \$30. A DJ played songs. Around 2:10am, Prince with all band members minus Greg Boyer appeared on stage, waving to the crowd and dancing a bit. At one point, Prince grabbed a fan's tambourine and played it for a minute or so. He left at around 3 am. Larry Graham was also present, having come to Australia for a Sly and The Family Stone performance earlier in Sydney.

25 October: Entertainment Centre, Sydney, Australia

The soundcheck started off at 4:10 pm with the rarely played "When The Lights Go Down." A long instrumental followed, possibly an instrumental rendition of "Rainbow Children." Then came The Rolling Stones cover "Honky Tonk Woman," which was followed by "The Ride," which was done as an instrumental. Renditions of "Love 2 The 9's" and "A Case Of U" closed the set.

The main set was similar to the previous nights. The only real difference in the show was again the encore. It started off with a piano medley of "Sometimes It Snows In April," "Adore," "I Wanna Be Your Lover," "Do Me, Baby," "Strange Relationship," "Forever In My Life," and "Diamonds And Pearls." Then Larry Graham walked onstage and the band went into "The Jam." "Alphabet St." followed, then came "All The Critics Love U In New York" and "Thank You (Falettinme Be Mice Elf Agin)." Some reports stated that part of "Sing A Simple Song" was also included. "Days Of Wild" closed the set. Everybody expected "Purple Rain" to be played, but the show was irrevocably over.

26 October (am): The Basement, Sydney, Australia

Another aftershow was held, this time at The Basement. Prince and the NPG played two sets lasting circa 50 minutes each, with a 15-minute intermission in between. As during the regular show, Larry Graham guested. The entrance fee for this show was AU \$80. The NPGMC club members got in for free.

The set kicked off with "Musicology," which soon evolved into "Brick House." Next was a funky rendition of "777-9311." Then Prince sat down at the piano and played the opening chords of "Purple Rain," which had been left out the regular set in the Entertainment Centre. The performance seemed highly emotional.

The second set started with "No Diggity," as usual sung by Chance Howard, and Mary J. Blige's "Ooh," sung by RAD. The JB's classic "Pass The Peas," led by Maceo Parker followed. Then came a cover of The Ohio Players' "Skin Tight," (from *Skin Tight*, 1974) and "Shake Everything You've Got" (from Maceo's 1992 album *Life On Planet Groove*). "Alphabet St." closed the set. The exact sequence of songs is unknown and this set list might be incomplete.

27 October: Entertainment Centre, Brisbane, Australia

The soundcheck lasted a little under an hour and again included some rarely performed songs. It started off with Girls & Boys." After that Prince played the lead line of "Billie Jean" (from Michael Jackson's *Thriller*, 1983). When a fan (NPGMC-member Paul Black) recognised it and shouted out the title, he was asked if he knew the lyrics. He then was invited on stage to sing the song.

He made the band laugh with his spot on performance including some trademark Michael Jackson moves. Next up Prince led the band in a rendition of “The Ballad Of Dorothy Parker”, which was followed by Smokey Robinson’s “Ooo Baby Baby.” The rarely played “Pink Cashmere” was next followed by the intro of “When You Were Mine” and a short instrumental part of “Head.” A long rendition of “Party Up” got the crowd going. “Brick House”, Santana’s “Oye Como Va” & the “Santana Medley” closed the highly entertaining soundcheck.

Groove Terminator did his opening set after which the main show commenced. The set list was similar to the previous show although halfway through the show “The Ride” was introduced. The encore lasted almost an hour, as Prince introduced a whole new set of songs played at the piano. “Anna Stesia” opened the piano segment, followed by “Diamonds And Pearls,” “Little Red Corvette,” “Raspberry Beret,” “How Come U Don’t Call Me Anymore,” “The Most Beautiful Girl In The World,” and “A Case Of U.” Prince was re-joined by the rest of the band for “All The Critics Love U In New York.” “Alphabet St.” followed, after which Larry Graham joined the NPG once more, guesting on “The Jam,” “Thank You (Falettinme Be Mice Elf Agin),” and “Days Of Wild.” “Purple Rain” was back in the set as the final encore.

28 October (am): Indie Temple, Brisbane, Australia

Prince finished his Australian stay with another aftershow, at The Indie Temple in Fortitude Valley, Brisbane. The cover fee was AU \$50, but NPGMC members got in for free. Larry Graham guested once more during the almost two-hour gig.

The show started off with “1+1+1=3” and “Love Roller Coaster,” which were played much like on the *One Nite Alone...* tour. The Ohio Players’ “Skin Tight” was next, followed by “The Work, Pt. 1.” Then came a short unidentified song, after which “Girls And Boys” was played. Next up was an extensive funk jam with a “we like to party” chant. Larry Graham came onstage for “Everyday People” and “You Can Make It If You Try,” which were followed by “Peach” and “Thank You (Falettinme Be Mice Elf Agin).” Then came “No Diggity,” once again with lead vocals by Chance Howard, followed by a song that was possibly “Prince And The Band.” RAD got to sing a version of The Staples Singers’ “I’ll Take You There,” for which she seemed to be having trouble finding the right words. Next was a short snippet of Stevie Wonder’s “I Wish,” which turned into “Superstition.” “I Want To Take You Higher” was performed with Larry Graham guesting again. The show ended with the Santana medley.

16 December: Neal S. Blaisdell Arena, Honolulu (O’ahu), Hawaii

Prince’s return to Hawaii came after an almost seven-year absence from the concert stages there. While he has a home on Maui that he visits each year, his last concert on Hawaii was in February 1997.

The day prior to the first Hawaiian show, there was a rehearsal at the Blaisdell Arena, Honolulu. The purpose was to get Candy Dulfer familiar with the new arrangements. She had not played live with the band since November 2002. Songs worked on included “D.M.S.R.” and the second half of the show starting with “Sign O’ The Times” and “The Question Of U.”

The pre-show soundcheck started at 4:30 pm, be-

fore NPGMC club ticket holders were let in. Several takes of “Starfish And Coffee” and “How Come U Don’t Call Me Anymore” were played. Other songs included “Controversy,” “Let’s Go Crazy,” “I Feel For You,” “Strange Relationship,” and “D.M.S.R.” NPGMC members were let in at 6:00 pm. The soundcheck proceeded with “All the Critics Love U In New York,” in which Prince threw in some lines from “What Is Love” from Hadaway’s eponymous 1993 album. Next up were renditions of two Sly and The Family Stone songs “Dance To The Music” (from *Dance To The Music*, 1968), followed by “M’Lady” (from *Life*, 1968). A short part of Candy Dulfer’s “Sax-A-Go-Go” (from *Sax-A-Go-Go*, 1993) was also included. It evolved into jamming before the soundcheck came to an end. Prince did not address or acknowledge the crowd much, apart from giving a girl a tambourine.

The subsequent show was very similar to the October concerts in Australasia. “D.M.S.R.” was described on the NPGMC-site as “new and improved complete with horn lines from The Time’s ‘Tricky.’” It also included an “(Eye Like) Funky Music” chant.

As in Brisbane “The Question Of U” was interrupted for “The Ride,” after which another instrumental part of “The Question Of U” segued into “The One” and “Fallin’,” per usual. At some point during the show Prince told the crowd that as far he was concerned Honolulu should be pronounced more funk-appropriate. “Like you have a piece of chicken in your mouth: ‘Honahluhlah,’” he told the crowd. The encore was comprised of “How Come U Don’t Call Me Anymore,” “Alphabet St.” and “Purple Rain,” which closed the concert.

17 December (am): Volcanoes Night Club, Honolulu (O’ahu), Hawaii

An aftershow was played at Volcanoes Night Club in Honolulu. It was initially announced on the NPGMC website for the Pipeline Cafe, but it was later changed to this venue. The show was announced over the PA at the regular concert as an aftershow, rather than the afterparty as usual. NPGMC ticket holders received blue wristbands at the regular show, which got them into the club without paying the \$25 cover charge.

Prince and the band entered the stage at around 1:20 am and started off the cover-oriented set with “Mama Feelgood,” a song written by James Brown and performed by Lyn Collins, on the soundtrack *Black Caesar* (1973). Next up was “Yes We Can Can,” the lead track of The Pointer Sisters’ self-titled debut album from 1973 (clearly an important year in Prince’s musical history). RAD sang lead vocals on these first two songs. A part of “Ain’t It Funky Now” (from James Brown’s *Ain’t It Funky Now*, 1969) was included. Then followed “1+1+1=3,” which included a chant of “we like to party.” Another James Brown composition, “I Know You Got Soul” (performed by Bobby Byrd on *I Need Help*, 1967), was next, which was followed by an instrumental rendition of “Life O’ The Party.” Blackstreet’s “No Diggity” sung by Change Howard and Mary J. Blige’s “Ooh,” sung by RAD, were then performed, after which “All The Critics Love U In New York,” including a chant of “we like to party” closed the show around 2:25.

19 December: Maui Arts and Cultural Center Alexander and Baldwin Amphitheater, Kahului (Maui), Hawaii

The soundcheck started off without an audience with mostly jamming. Prince arrived after about 30 minutes. They then began a blues jam, followed by

“Mama Feelgood,” an instrumental version of “Musicology,” and several instrumental takes of “Head.” They progressed to “I Feel For You,” adding a part of James Brown’s “Give It Up Or Turn It Loose” (*Revolution of the Mind*, 1971). An instrumental take on “Controversy” was played next. Prince added a short bit of the US National Anthem, played on his guitar à la Jimi Hendrix at Woodstock in 1969. The intro to “The Ride” was then played before NPGMC ticket holders were let in around 5:15 pm. The soundcheck continued with another instrumental take on “Head,” now including a part of Maceo Parkers “Uptown Up.” An almost 23-minute long instrumental version of “Rainbow Children” including a short bit of Miles Davis’ “Jean Pierre” (*We Want Miles*, 1981) closed the 30-minute public soundcheck.

The main show in Maui was very similar to the Honolulu concert, although “The Ride” was dropped from the set list. Due to the open-air style venue and the small stage set-up under a tent-like structure, the curtain of beads was not used during “Insatiable.” There were also some problems with the sound due to the intimate open-air nature of the venue. For “The Question Of U,” Prince invited four female audience members on stage. Next, during the intro of “Let’s Work,” Prince said he needed more dancers, which prompted over 100 people to bum-rush the stage. Before long, Prince was completely hid by the mob of dancers and security had a hard time trying to stop people from swarming the stage. After a while Prince simply jumped on the speakers at the side of the stage and continued.

The piano segment contained “How Come U Don’t Call Me Anymore,” the tentatively titled “(Don’t Make Me) Sleep On The Couch,” and “Adore.” As during the previous concert “Alphabet St.” and “Purple Rain” closed the set, which lasted well over two hours.

20 December (am): Hapa’s Night Club, Kahului (Maui), Hawaii

Hapa’s Night Club in Kahului was the location for the last aftershow of 2003, with some 400 people in attendance. The cover charge was \$25, but as usual, NPGMC members got in for free.

The NPG showed up around 12:30 am and went into a jam led by RAD. Prince arrived with Manuela some 10 minutes later and strapped on a guitar to join in. The first two songs were the same as at Volcanoes: “Mama Feelgood,” and “Yes We Can Can.” Then followed a long instrumental jam with solos from Maceo Parker, going into an instrumental rendition of what sounded like “Soul Sacrifice.” Renato Neto and Rhonda Smith both took solos during this and after the groove turned into a more funky direction Chance Howard also got his turn to solo a bit. The next song was the new aftershow favourite cover of Blackstreet’s “No Diggity,” with a solo spot for Candy Dulfer. Local musician William Awihilima Kahaialii, known as (Uncle) Willy K came on stage after this to do some free style rapping over a ragga-flavoured groove. At one point he also borrowed a guitar from Prince to do a solo. “All The Critics Love U In New York” (with the lyrics changed to Maui) was played next, after which Prince took the lead on a hard rock guitar riff that ended the show on a high note just before 2:00 am, the club’s curfew.

By jooZt Mattheij.

Contributions by Justin Drinkwater.

Thanks to Sonja Belcastro, Fred Heller, and Tammy Vandam.

The Revolut

WHEN IT WAS ANNOUNCED LAST SEPTEMBER, the doubters came out of the woodwork. After all, a gathering like this had never been attempted before. In fact, the scale of the event was a Prince fan's dream concert — a reunion of The Revolution, a band that hadn't played a show together since 1986 would reunite. Also on the bill was a reunion of The Family, Sheila E's 1984 touring band, the American debut of Madhouse, and the largest collection of Prince-related performers ever. Truly a Family Jamm.

Over the course of the fall, details of the show were posted on Sheila's website (www.sheila.com and www.lilangelbunny.com). Jill Jones, Apollonia, Chaka Khan, Patti LaBelle, Jesse Johnson and other members of The Time were added. Carmen Electra was set to host and the date was finalized: December 13th 2003 at the Los Angeles Forum, the same site that Prince and The Revolution had sold out six nights in a row on the *Purple Rain* tour in 1985. With fans flying in from around the world, the pressure was on to put on an unforgettable show.

Buzz

Matt Fink, Bobby Z, Rivkin, Lisa Coleman, Wendy Melvoin and Brown Mark — The Revolution, Prince's most popular band. During its reign from 1982–1986, they sold several millions of albums and toured the world. Added to the mix would be Eric Leeds, who coincidentally had made his debut with the Revolution at the LA Forum, the same arena that they were now scheduled to perform.

When a band hasn't played together for 17 years, how do you decide what to play? Sheila brought the band a wish list of songs to play. "Sheila picked a longer list, but we edited it down," Fink told *UPTOWN*. "I think we considered 'Kiss,' but we voted it down. I don't remember why, though." By the beginning of the rehearsal, the band had decided on a list of seven tracks, including "Mountains," "America," "Pop Life," "Anotherloverholenyohead," "Raspberry Beret," "Purple Rain," and "Baby, I'm A Star." Rehearsals took place in Burbank, with the band gathering for the first time in the studio just a few days before the concert. Lisa Coleman told *UPTOWN* that the show was "the best family reunion I could imagine."

The band began jamming and going over the tracks, rearranging the order, dropping some and adding others until two days be-



ion Will Be Heard

Organized by Sheila E., many of Prince's former band members and protégés reunited at the Los Angeles Forum on December 13th 2003 for a celebratory concert of Prince's music, the Family Jamm. Jill Jones, Apollonia, Carmen, The Revolution, The Family, Madhouse, Chaka Khan, and Patti LaBelle participated.

UPTOWN'S Duane Tudahl was at hand to report and talk with the musicians.

fore the event, the list was final. According to Lisa, "We talked about it a little bit, mostly we wanted to pick songs that were 'band-oriented.' Most of them were either co-written with Wendy and myself, 'Mountains,' or with the band, 'America.' They were songs from a period when we wrote in the rehearsal hall and then sometimes did strings there with my brother David (cello), Suzie (cello) and Novi (viola), 'Raspberry Beret.' So we felt very connected to them."

On the other side of the street, in studio 10, Sheila's band from 1984 was gathering to jam with members of her current band. Miko Weaver (guitar) flew in from Europe to join Susie Davis (keyboards), Benny Rietveld (bass), Karl Perazzo (percussion), Juan Escovedo (percussion), Stef Burns (guitar), and several others. Hugs and smiles were on everyone's face and the atmosphere was electric. As the day before the show progressed, more "family" showed up: Jerome Benton, Apollonia, and Jill Jones dropped by for rehearsal. Strangely, even without Prince's physical presence there, his vibe was in the room. "It was like not much time had gone by," commented Apollonia. "Without Prince and Morris, it was like an exorcism. It was like riding a bike without training wheels."

Although the room was filled with talent, Sheila was in charge, and she ran things with a perma grin on her face. This was her baby, and she and her business partner Lynn Mabry were the only ones who could have collected these people for the show. During the short breaks for hugs and kisses, a rousing impromptu performance for the local news crew, and the chorus of "Happy Birthday" to Sheila, there was music to be made and a concert to shape. There was even a director and his cameramen capturing it all as well as everyone pulling out their personal cameras to have a keepsake from the day. "This is really strange for all of us because cameras used to be the most taboo thing of all," Bobby Z. jokingly reflected to one of the cameras. "It is kind of fun and interesting to have them in your face. At the same time I am worried about you guys getting beat up, if you know what I am saying."

There was a buzz among those involved that Prince was in town, but there had been no overtures made by him to drop by. While there was still a possibility for a full Prince and The Revolution reunion, it was becoming obvious that he wasn't going to join.

With band members showing up in the early afternoon, the

day of the show consisted of an extended soundcheck/rehearsal. Madhouse (Matt Fink, Sheila, Eric Leeds, and house band bassists Raymond McKinley) ran through "Six." The Family members, Paul Peterson, Susannah Melvoin, Eric Leeds, Jerome Benton, Miko Weaver, and Jellybean Johnson gathered on stage for the first time since their only concert in 1985 and ran through half of their set. Last minute cancellations by Jesse Johnson and the declined invitation by Morris Day didn't spoil the mood. Nerves were high and no one knew how the crowd would react, but within hours, the show would launch, ready or not.

Show time

Backstage, the halls were packed with people hugging and reminiscing. Wendy Melvoin's face lit up when she saw how big Bobby Z.'s children had grown. Alan Leeds, the former head of Paisley Park Studios, held court in the hall with Apollonia and others. Just across the hall, a recently married Carmen Electra was signing autographs and answering questions. Upstairs, VIP fans were getting the chance of a lifetime having their picture taken with the performers. Because Sheila and Lynn wanted to make sure that so many of these VIP ticket holders got what they came for, the show started a little later than planned. A circle prayer was said, with everyone holding hands in the back hallway, and then it was show time.

Carmen, in a severely low cut dress I should add, introduced Jill Jones who sang "Mia Bocca." Dressed in what looked like lingerie, she looked and sounded amazing. For those of you who have forgotten, this woman can sing! Unfortunately, because the show had just started, the sound was slightly off with the bass missing from the mix. A sad part of the show design was that people like Jill, who really should have been able to sing two or three songs, had to limit it to one. Luckily, she showed up later and helped with the finale, but I don't want to get ahead of myself.

Apollonia was on next. Looking hot was always one of her strongest points and in that she didn't disappoint. While she has always maintained that she was an actress playing the part of a singer in *Purple Rain*, her performance on-stage really got the crowd cheering. What was originally recorded as a duet with Prince was turned into a group song with Apollonia and the crowd, and the



Apollonia performing, and together with Rosie Gaines and Patti LaBelle.

crowd loved it. The background singers embellished her sound and the crowd didn't seem to care if she was a singer or not, they were just happy to have her on-stage again singing her heart out on "Take Me With U." Her radiant smile showed that she felt the same way. "It was like having great sex," she told *UPTOWN*. "I had to focus on the event in its entirety. There were people crying and if I focused on them, I'd have been an emotional wreck. I was so overwhelmed."

Although there was hope for an Apollonia 6 reunion, the truth is that the members of that band haven't spoken in years and no discussion of it was seriously considered. Also, considering the purpose of the event (funding a compassionate care center for abused children), the exclusion of "Sex Shooter" was probably a wise choice.

Delivering

The next performers were Madhouse and they completely delivered. Eric Leeds, Matt Fink and Sheila (with Raymond McKinley sitting in on bass and Mano Hanes filling in some additional keyboards). They played "Ten," "Thirteen," "Six," and "Sixteen." Listening to how fresh and energetically the band performed, it is easy to forget that the main three members spent a combined total of over 50 years playing with Prince. The last track ("Sixteen") featured a great drum solo by Ms. E (one of several over the course of the night) and the crowd chanting "Go Sheila! Go Sheila!" In the able hands of these performers, the songs translated very well live and again, left the audience wanting much more.

Chaka Khan performed next. She has a great voice, but little in the way of stage presence. Although she was smiling, Chaka seemed as if she had to be dragged out of her dressing room. Her performance was adequate, but it was missing the soul and love that most of the rest of the show had created. For a song that she probably performs in every one of her concerts, she seemed oddly detached.

When Carmen introduced the next band, the audience jumped to its feet. The steady drum beat and light keyboards of "River Run Dry" announced the return of The Family. After a verse, the band launched into "Screams Of Passion" and they sounded amazing. Jerome Benton looked like he was a party-to-go and Eric Leeds proved he wasn't just amazing on the sax when he added keyboard to the opening songs. Seeing Paul Peterson and Susannah Melvoin singing together again was something most fans never thought would happen, but it wasn't just the audience that was enjoying it. "It was great to perform with The Family after all these years!" drummer Jellybean Johnson told *UPTOWN*. "I would love to go out and do some more dates with them. I love these people in that band and everybody seemed to like our performance."

On "Nothing Compares 2 U," Eric switched back to his sax, and helped the band reclaim their song from Sinead O'Connor. The remainder of their all-to-short show featured them jamming on "High Fashion" and "Mutiny." While the audience was singing along, few noticed Susannah's twin sister Wendy standing on the sidelines in the audience singing and dancing along. Towards the end of set, Jerome draped Paul's polka-dotted jacket over his shoulders. When he questioned him about it, Susannah joked back with "now that's what I call a smokin' jacket!" The Family set had everything that made this show great. A long hoped for reunion, great songs, and big smiles. Having Jerome jump off the stage and run through the audience was icing on the cake.

Patti LaBelle's performance was an improvement in some ways over Chaka's, but again, she didn't seem to care. It is probably because they are used to a longer set and they build their energy. Having only one song to sing is probably just a tease to singers like them. Patti tried to sing "Yo Mister" and couldn't even remember the lyrics. In her defense, she has never performed the song, but it seems that she could have at least brushed up on the track before jumping in front of the crowd. She brought the lyric sheet on stage and even made light of her forgetfulness, but there were many who felt that she could have at least made a little more of an effort.

Sheila and her band were next on stage. What the show amounted to was a blend of her *Purple Rain* tour band and her current band. The stage was filled with performers, but no one mind-

ed sharing the stage. Sheila took the front of the stage and controlled it from beginning to end. When she pulled Lynn from the side of the stage, it was an amazing moment. While it may have been planned between the two of them, I can tell you that it didn't happen in rehearsal or during the soundcheck, so hearing her sing "One Nation Under A Groove" was a lot of fun for the crowd. Some remember Lynn from her time with The Brides Of Funkenstein (or singing back-up for Sly Stone, Fleetwood Mac and Stevie Nicks among others), but for the rest, she was a nice addition to Sheila's tight show.

Members of The Time were next on stage. The crowd looked shocked when Morris Day walked out, but many quickly realized it was Sheila dressed up as the man filling in. She was obviously not happy that he didn't show up as the lyrics that she tweaked for "Jungle Love" were pretty slanted and angry at him for not showing up. Sheila felt slighted that Morris wanted money for the performance, which is understandable considering that all of the other musicians were volunteering their time for this cause. Unfortunately, original guitarist Jesse Johnson couldn't show and was dropped at the last minute. In the last few years, Jesse hasn't made many public appearances. One of the few was working with Sheila on some music two, three years back. Other than that, he has been keeping a low profile. According to the Family Jamm tour book, this would have been his return to the stage for the first time in nearly ten years.

It should be mentioned in Morris' defense that this was his birthday weekend, but I can't imagine a better birthday gift than hearing thousands of people cheering me on. Considering that The Time tours a great deal, maybe he wanted a quiet birthday. Oh wait, this is Morris Day I am talking about. Check your watch Morris. You need to know what time it is!

Fantastic

And finally, the reason that a lot of the people attended the show, the long overdue reunion of The Revolution. Starting out with "Mountains," the crowd went wild. Wendy took front and center on vocals with authority. For the night, she became the collective voice of the band. "We were all proud at the way Wendy stepped up and we all went for it," commented Lisa to *UPTOWN*. "We all think it is amazing how Sheila could put out the call and we all ran to do this and had such a great time. My face was sore from smiling for those few days...and everybody felt that way. It was fantastic."

The band went through every song they had rehearsed with smiles and energy that they didn't let out during rehearsal. It was real and you could see it in their eyes. The Revolution was back together and playing the Forum again! "Purple Rain" was slated as the final track by The Revolution alone. Transporting the audience back 20 years, the Forum felt like it was a small nightclub. The vibe was electric and the audience was a sea of smile and waving hands. Halfway through the song, Patti LaBelle came out on stage to join the band. Unfortunately, she didn't seem to know the lyrics to this song either and just added her signature yells. Soon many of the other "family" members gathered onstage as well. Apollonia was so caught up in the event she was crying and everyone was hugging. It seemed like the perfect way to end the concert.

But then the opening riff of "Baby, I'm A Star" began and the crowd went ballistic. With everyone finally on stage dancing, and the Revolution joined by Sheila's band, Jellybean, and every other musician from the night, it seemed exactly like it was back on the *Purple Rain* tour during the encore. Wendy and Jill shared a microphone, while a conga line was formed and everyone danced around the stage. The song went so well that it was extended with the Prince/James Brown style "on the one" song-stoppers several times. The great thing about it was those stops were not rehearsed, they were totally spontaneous and the crowd went wild. Sheila and Lynn started a chant that spelled out the lilangelbunny.com website to remind everyone of why they were all gathered. When the song was over (and no one in the audience wanted it to end), everyone seemed spent. It was an amazing once-in-a-lifetime performance and those who attended knew it.

It should be noted that although a lot of the reunions occurred on the stage, there was plenty of staff who returned to help out behind the scenes. Steve Parke, Prince's main graphics guy during the late 1980s and 90s, designed the logo and oversaw the souvenir book. Roy Bennett ran lights and many in the security volunteered their time and energy to the cause. Their support, as well as that of so many others, although not as flashy as the on-stage antics, should be recognized.

There were several performances that stood out. While a number of musicians took part in multiple performances (for example, Eric Leeds played on-stage for the sets of The Family, Madhouse, and The Revolution), the night belonged to Sheila E. She performed with her band, led the crowd on "Baby, I'm A Star," acted as Morris Day for The Time, announced in between acts, sand back up when needed and played her ass off in Madhouse, all while looking fine.

What next?

The concert was a success. Although not sold out, it helped spread the awareness of the Lil' Angel Bunny Foundation to a lot of people and left a lot of fans with a night to remember. Unfortunately, although it was documented by several video cameras and there is preliminary talk about putting it together as a DVD, nothing more than talk has taken place. My personal though is that this year's event will not end up on a DVD, but next year's event may just be released. As of right now, there are too many legal hoops to jump through for that to happen, so in the meantime, fans that couldn't go will have to take the word of the rest of us. The *Los Angeles Times* review of the show said "the mood was so genuinely joyful, the cavernous space almost felt intimate." It's true. The postings the next few days from fans on Prince.org were overwhelmingly ecstatic.

As for Prince, he obviously didn't show up, but he was there in spirit. His name is listed in the back of the program as a corporate sponsor (and Love 4 One Another charities as well), but was his presence necessary? Probably not. Granted, he was the individual who breathed life into the songs performed on this evening and without his original effort, this would have never happened, but this benefit was about a cause, not about a man. Of course many in the audience (and a lot of people backstage as well!) hoped that he'd be the "surprise guest" that was waiting in the wings, but in the end, he didn't show. In all honesty, while having Prince would have pushed the show to another level, his absence allowed everyone else to shine. The Revolution had never played a show without him so few understood how talented they were as individuals and as a band. With the show exceeding the expectations of most, it was obvious to everyone why Prince had hired them in the first place.

The question now being asked is... what next? As Carmen said on stage, the two m's in "Jamm" mean "more than music." It is important to remember that there is an important cause behind this show. For some, this was a great chance to see old friends and support a very worthy charity. For others, it may have lit sparks of what could be. There was talk of The Revolution playing additional venues. The Family seemed to have potential to do the same (see the sidebar interview with Paul Peterson). As for the show, it doesn't take a genius to notice that the concert was called "1st Annual Family Jamm 2003." Does that open the door for future shows? Right now, Lynn and Sheila, two women who don't understand the idea of resting, are taking a chance to at least catch their breath before they make any new plans.

There are no plans as of yet, but for one minute, imagine a show next year that is even more intense-possibly even a 20th Anniversary *Purple Rain* reunion show and tour (and maybe even a DVD). Now that is something that would tear the roof off the sucka.

By Duane Tudahl.

Donations for Lil' Angel Bunny can be made at www.lilangelbunny.com

Please contact them with anything you can spare.

It is a very worthy cause and your donations are all greatly appreciated.



Family Jamm group shots.



Sheila E. with her band, Sheila as Morris Day, and Sheila in action.

PAUL PETERSON INTERVIEW

What was it like reuniting with The Family? Had you had much contact with them over the years?

It was surreal, it was so great to see every one. And everyone sounded and looked fabulous. It was a complete love fest.

Had you had much contact with them over the years?

I have been in contact with Bean and Eric the most, because they live in the Twin Cities. I have seen Jerome and Susannah, but not very much.

How much rehearsal went on before the show/how were the songs and their order selected?

Eric and I got together at my studio and hashed out some arrangements, but we only actually got to play for about an hour and a half the week prior to the Family Jamm. Everyone remembered their parts, it was amazing!

How was the crowd's reaction?

The crowd reaction was incredible! No one had really seen The Family perform, unless you were in Mpls for our 1 gig 18 years ago. The songs are so classic, and so funky, I think that there was a sense of anticipation for our reunion. I hope we didn't disappoint anyone. I thought it went very well!

How was this different from the only show The Family performed years earlier?

It was a lot shorter! And a lot less rehearsal! I think that life has put a lot of "salt and pepper" on all of us, and we are seasoned just right at this point. I think it was a better performance than the one 18 years ago.

Any plans for the future with The Family?

We would love to be able to do more shows, play the whole record. Things are in the works.

Visit Paul Peterson's website:
www.paulpeterson.com

Photos courtesy of Apollonia, Duane Tudahl, Marco Kohler, and Fred Heller.

Picture This


The music video has become synonymous with the pop music industry. With the advent of MTV and other music video channels, it has become almost unthinkable to have a significant hit without making a video clip. It is no longer enough to be a brilliant songwriter and stunning performer; the artist has to be something of an actor, too, or at least, a pretty face. Prince managed the demands of the video era with flair and his breakthrough with 1999 was largely due to the heavy exposure that "1999" and "Little Red Corvette" garnered on MTV.



Photo courtesy of Eddi

WHILE HE IS JUSTLY RENOWNED AS A MUSICAL PIONEER, Prince's work in the visual medium is far less convincing. Indeed, he has made few truly outstanding videos throughout his career. His early video clips were fairly simple performance videos, containing none of the sophistication or drama of contemporaneous videos by Devo, David Bowie, Talking Heads, Michael Jackson, and Madonna, who used the new medium as an integral part of their artistry. Prince's videos showcased none of the innovation, unpredictability or originality so evident in his music.

It was not until the late '80s, with the *Lovesexy* and *Batman* albums, that Prince's videos began to really contain something more than just simple footage to accompany the song. The videos for *Diamond And Pearls* were slick and professional, if somewhat predictable. Since parting ways with Warner Bros. in 1996, Prince has made few interesting videos. Most have been low-budget, self-directed efforts of questionable artistic merit.

This survey sets out, in roughly chronological order, Prince's video clips. The listing covers songs attributed to Prince or . Cameo or guest appearances by Prince in other artists' videos and songs attributed to The NPG are not included. Although other unreleased videos are known to exist, only those that are circulating among collectors and could be reviewed are included in this survey.

There are three categories of video clips listed in this survey:

1. Videos that have been officially released on a commercially sold home video/DVD/CD-ROM, or through the NPG Music Club.
2. Videos that have been officially released for promotional purposes only for broadcast on music video channels and other media outlets, but have never been available for purchase commercially.
3. Videos that are unreleased, and have never been made available officially in any way.

"I Wanna Be Your Lover"

Released on *The Hits Video Collection* (solo performance version)

Although two singles were released in the US from *For You*, no video clips were made. The first Prince video most people saw was "I Wanna Be Your Lover," which seems intended to show Prince off as the next Stevie Wonder, a child prodigy and multi-instrumentalist but also as a bubblegum pop newcomer, destined to become the darling of teenyboppers. In the video, he serves as the master of every instrument: he sings, plays guitar, bass, and drums.

A second video of "I Wanna Be Your Lover" was shot but not aired. This clip shows Prince performing the song with his band. Only the solo performance version has been broadcast.

"Why You Wanna Treat Me So Bad?"

Promotional release only

Featuring Prince performing with his band, the clip for "Why You Wanna Treat Me So Bad?" is quite different from "I Wanna Be Your Lover," making it possible to get the feel of this talent as a live act and not just a one-man studio wizard. There's a microphone stand that just won't stay still, along with knee-high boots and pelvic thrusts. Such frolicking with band members blurred Prince's sexuality and most probably formed the basis for the questioning of his sexual preference.

The video footage was also the first to showcase Prince in guitar-hero mode. Flanked by both Dez Dickerson and André Cymone, the closing solo displayed all the swagger, suggestiveness and virtuosity of Hendrix. The video is also notable as it features Gayle Chapman, Prince's first female keyboardist. Also note the first signs of the Cloud guitar on Cymone's bass.

"Uptown"

Released on *The Hits Video Collection*

The two *Dirty Mind* videos for "Uptown" and "Dirty Mind" heralded a new naughtiness. Both videos feature Prince with his band performing the songs in front of a small audience.

By now, Prince had joined the ranks of the trench-coat brigade; his flasher's coat concealing little more than a pair of bikini briefs and thigh-high aerobic tights—which would be revealed at appropriate moments. The spray painted "Prince" on the drum kit signified further social rebellion, perfectly complementing the sexual rebellion evident in many of the tracks found on *Dirty Mind*.

"Dirty Mind"

Released on *The Hits Video Collection*

The two *Dirty Mind* videos are very similar. Both versions feature Prince, clad in bikini briefs and trench coat, dancing and singing with his band in front of a small club crowd.

"Controversy"

Promotional release only

Again, two performance videos were shot for the *Controversy* album, the title track and "Sexuality." Both were directed by Bruce Gowers and filmed in Minneapolis in October 1981. Whereas earlier videos were very basic stage performances, these two clips are set on a church-like stage and seem to be a bit more choreographed. The lighting effects have improved substantially, and both videos are quite impressive.

The "Controversy" video mixes precocious sexual imagery with a religious backdrop. The video lives up to its title by juxtaposing the settings of a church (the stained glass windows) with Prince's risqué repertoire.

"Sexuality"

Promotional release only

"Sexuality's" promo video was slightly different from the "Controversy" clip: the band in trench coats, a green laser, a social manifesto and a slightly corny strip for the finale were included in the former's.

"1999"

Released on *The Hits Video Collection*

The two most well-known 1999 videos, "1999" and "Little Red Corvette," are very similar, featuring Prince and the band, including a blonde Jill Jones providing Lisa Coleman with moral support and friendly assistance on keyboards and backing vocals, on stage performing to the camera. "1999" was directed by Bruce Gowers.

"Little Red Corvette"

Released on *The Hits Video Collection*

This clip, only the second video by an African-American to be played on MTV, made Prince a major force in the American pop market. The video was shot during rehearsals for the 1999 tour and directed by Brian Greenberg. It opens with only Prince shown in a red spotlight. By the chorus, however, the Revolution is shown in its entirety and the video becomes a live performance.

It is interesting to note that the first video by a Afro-American artist played on MTV was Michael Jackson's "Billie Jean". The difference between the two artists is highlighted when contrasting these hallmark videos. "Billie Jean" is highly polished, features a loose story, and focuses on choreography. "Little Red Corvette" highlights the band's live performance with minimal dancing and no story. For the next two decades, Michael Jackson would be emphasized as a performance artist while Prince would be known as the eccentric musical genius.

"Automatic"

Promotional release only

Most interesting of the 1999 videos is the "Automatic" clip, which is about eight minutes long and concludes with a bondage scene with Prince, Lisa Coleman, and Jill Jones. The video was directed by Bruce Gowers.

"Let's Pretend We're Married"

Promotional release only

Prince once again enlisted the services of Bruce Gowers to direct this video. Another performance video with the Revolution, this clip opens with Prince emerging onstage from heavy smoke garbed in standard 1999 garb of a purple trench coat, wearing purple gloves. Much of the video shows the band backed by large, flashing white lights. It seems to focus more on keyboard-playing, as Lisa Coleman, Dr. Fink and Dez Dickerson are pictured playing the synthesizers.

"When Doves Cry"

Promotional release only

The "When Doves Cry" video contains footage of Prince climbing out of a bath and along the floor like a wildcat (in celibate rage). For some reason, many video shows usually air the edited 3:49-minute version, which is a shame as the full 5:54-minute version continues with some great choreography and footage of the band.

"Let's Go Crazy"

Promotional release only

The clip for the second *Purple Rain* single, "Let's Go Crazy," mixes the performance of the song from the film with miscellaneous footage from the film.

"Purple Rain"

Released on *Purple Rain*

The "Purple Rain" video is directly lifted from the *Purple Rain* film, featuring a live performance of the song, shot at First Avenue, Minneapolis.

"I Would Die 4 U"

Released on *The Hits Video Collection*

Videos of "I Would Die 4 U" and "Baby, I'm A Star" were shot in Washington DC, November 1984, on the *Purple Rain* tour. Both videos feature live performances of the songs.



"Baby, I'm A Star"

Promotional release only

Live recording shot in Washington DC, November 1984.

"Take Me With U"

Promotional release only

The video of "Take Me With U" was also shot live on the *Purple Rain* tour, in Houston, January 1985. Like "I Would Die 4 U" and "Baby, I'm A Star," the video features a live performance of the song.

"4 The Tears In Your Eyes"

Promotional release only

This black and white video clip was filmed at the SIR Studio in Los Angeles in April 1985. Featuring an acoustic performance of the song with Lisa Coleman and Wendy Melvoin accompanying Prince, the clip has only been shown once, during the 1985 Live Aid benefit. The audio track of the video was included on *The Hits/The B-Sides* release in 1993.

"Raspberry Beret"Released on *The Hits Video Collection*

Winning the MTV award for best choreography, the "Raspberry Beret" clip is one of Prince's best. The video sees him looking great in his cloud suit and Liza Minnelli hairdo, playing the song with his band. The performance of the song is mixed with an interpretation of the lyrics in cartoon-form. The video features the intro of the extended version of the song, with Prince coughing before launching into the song. Prince directed the video and actress Jackie Swanson appears.

"Paisley Park"

Promotional release only

Prince does not appear in the video for "Paisley Park," which features a group of children dressed in psychedelic clothing playing in a park. Not one of his best, the psychedelic tone of the song is taken too far in the clip.

"America"

Promotional release only

The video for "America" is a live performance clip, and was shot in Nice, France, October 1985. The full clip is 10 minutes long and features Prince playing drums and jamming with The Revolution, augmented by sax players Eddie Minnifield and Eric Leeds. Most video shows played a shorter four-minute version.

"Kiss"Released on *The Hits Video Collection*

"Kiss" is a classic clip with Prince doing what he does best with a veiled female dancer (model Monique Manning), while Wendy Melvoin sits playing her guitar. The video was directed by Rebecca Blake, who was responsible for the photography of Sheila E's *Romance 1600* album (she would later work with Prince on "Cream" and "Diamonds And Pearls").

"Mountains"

Promotional release only

The video for "Mountains" is taken straight from *Under The Cherry Moon* except it is in colour. The video concludes the film and it is played with the credits rolling. The video was shot in April 1986, when Prince returned to France to shoot some additional footage for the film.

"Girls And Boys"

Promotional release only

"Girls And Boys" is basically the performance from the film with a few added scenes which include the members of the expanded Revolution line-up. The additional scenes were filmed in November 1985 after principle shooting was complete on *Under The Cherry Moon*.

"Anotherloverholenyohead"

Promotional release only

The clip for "Anotherloverholenyohead" is a live performance shot taken from *Parade Live*, the excellent television film made of the Detroit birthday concert, June 7th 1986.

"Sign O' The Times"Released on *The Hits Video Collection*

The video for "Sign O' The Times" does not include an appearance by Prince, being made up of the lyrics of the song and simple but effective graphics. This concept would be revisited for the video for "One Song".

"U Got The Look"Released on *Sign O' The Times*

"U Got The Look" features Sheena Easton on stage with Prince and his band. The video was directed by David Hogan and shot in Paris on the *Sign O' The Times* tour in June 1987. It was included as a dream sequence in the *Sign O' The Times* movie.

"I Could Never Take The Place Of Your Man"Released on *Sign O' The Times*

The video of "I Could Never Take The Place Of Your Man" was lifted directly from the concert movie *Sign O' The Times*, as were clips of "The Cross" and "It's Gonna Be A Beautiful Night" which were shown on some video shows.

"Alphabet St."Released on *The Hits Video Collection*

Shot at Paisley Park in March 1988 by director Michael Barnard, "Alphabet St." is an interesting clip, almost cartoon-like, and it is most famous for its "Don't buy The Black Album, I'm sorry" message. But where was it? The video is full of all sorts of little messages and letters floating around everywhere. Most people expected to find it jumbled in with the letters which constantly filled the screen. For those who don't know, it's only a short way into the video, and occurs while Prince sings the first verse. Following the line "she'll want me from my head to my feet," he moves forward and disappears into nothingness halfway across the screen. The message forms the vortex he walks through, written vertically down the screen in a dark colour.

"Glam Slam"

Promotional release only

The "Glam Slam" video seems a straightforward performance on the *Lovesexy* stage, however, it contains some interesting motifs. The "Love God" stop sign insignia appears a number of times and Prince wears a blindfold or veil. It is not until the closing strains of the song that Prince removes the mask and sees clearly. The video is also notable for the debut of the Game Boyz. It was shot during *Lovesexy* tour rehearsals at Paisley Park in May 1988.

"I Wish U Heaven"

Promotional release only

"I Wish U Heaven" is unlike anything Prince had done before or has done since. Directed by Jean Baptiste Mondino (who took the photo used on the cover on the *Lovesexy* album) it features Prince, Cat, Sheila E. and Boni Boyer in what seems to be a continual loop, an original idea that works very well. The video exists in two slightly different editings. Footage for the video was shot in September, between concerts on the *Lovesexy* tour.

"Batdance"

Promotional release only

Unlike most, if not all, soundtrack music videos, Prince's videos for "Batdance" and "Partyman" did not resort to performance footage cut with film scenes. Instead, he created his own character, Gemini, and plot, adding a new twist to the notions of good versus evil, with the struggle between good and evil becoming embodied

in one person. The videos for "Batdance" and "Partyman" are amongst Prince's best ever.

The "Batdance" video was directed by Albert Magnoli (director of *Purple Rain*) and shot in May 1989. Two variations of the "Batdance" video exist, "Batdance (The Batmix)" and "Batdance (Vicki Vale Mix)." Although sometimes thought to be bootlegs, they are official video clips. It appears that these two videos were made up of alternate and unused footage from the "Batdance" video.

"Partyman"

Promotional release only

The Gemini character also appears in the "Partyman" clip. Here Gemini arrives just in time to save a party from fizzling out. All the guests unwisely fill their glasses from the tank which he has poisoned and are all dead by the end of the video. "Partyman" was also directed by Albert Magnoli, shot in Los Angeles in August 1989. The video features "The Video Mix" of the song.

"Scandalous"

Promotional release only

At the end of the "Partyman" video, Gemini proclaims "This ain't over yet," but the next video release, "Scandalous," was just a performance clip with Prince and his beloved microphone. Gemini was never heard from again. In this clip, Prince is garbed in the same red jumpsuit he is wearing in the picture on the maxi-single. He dances and grinds in front of a microphone stand with only a black background and no additional visual distractions.

"Thieves In The Temple"

Promotional release only

The video for "Thieves In The Temple" features the extended eight-minute plus version of the track. Most music programs only showed a four-minute edited clip, making the full video quite rare. The imagery of this version is not different from the edited version, and much of the added music is filled with images of Prince dancing. Prince is pictured alone in an alley with alternating scenes from the movie and of Prince on a stage in front of back-up dancers.

The video is meant to show Prince warning Ingrid Chavez that Morris Day and Jerome Benton are "thieves." The second half of the video deviates from the settings of the first half. Prince is pictured in front of a movie screen showing scenes from *Graffiti Bridge* as well as graphics and the occasional lyric from the song. He dances with Robin Power and an unknown woman wearing a motorcycle helmet. The video closes with "a thief's definition" of love being scrolled on the aforementioned movie screen.

"New Power Generation"

Promotional release only

Three edits were released of the "New Power Generation" video clip, which consists of footage and outtakes from the *Graffiti Bridge* movie. Two were for the album version of the track while the third was for the "Funky Weapon Remix." The two videos of the album version use slightly differing footage from the film. Most likely, one was put together for the American market and the other for Europe.

The clip for the album version of the song is dominated by movie clips with occasional clips of Prince and the NPG's live performance of the song. Interestingly, this is the first video to feature Rosie Gaines singing back-up for the band.

The clip for the "Funky Weapon Remix" once again focuses on clips from the movie and adds little to the song. This time the audio of the song is often interrupted by sound bites from the movie. The same performance footage as on the other versions of the video is also featured.

"The Question Of U"

Promotional release only

A video for "The Question Of U" was directly lifted from the

Live In Tokyo TV concert from 1990, featuring a live performance of the song from the *Nude* tour.

It's noteworthy that Prince assembled a video of "The Question Of U" using footage from the song's performance in the *Graffiti Bridge* film. Eventually the performance was cut from the film, and the video was scrapped.

"Gett Off"

Released on *Gett Off* and *Diamonds And Pearls* Video Collection

Many of the *Diamonds And Pearls* videos took the form of large productions. The "Gett Off" clip contains a slightly re-edited version of the song, most of the tune's story line being acted out with Diamond and Pearl amidst mindless bacchanalia and decadence. Noteworthy is that this video marks the debut of Robia La Morte (Pearl), who would later enjoy a successful acting career including a popular recurring role on the Joss Whedon television hit *Buffy, the Vampire Slayer*. Obviously Diamond and Pearl's "audition" in this video pleased Prince because they subsequently appear in most of the *Diamonds And Pearls* clips. The "Gett Off" video was directed by Randee St. Nicholas. This clip's sheer raunchiness re-established Prince as a sex icon in the eyes of the new MTV generation following the years of spirituality manifested by the *Lovesexy* and *Graffiti Bridge* projects.

"Gett Off (Houstyle)"

Released on *Gett Off*

The "Gett Off" "maxi-video" included four clips of different "Gett Off" mixes besides the normal release: the "Houstyle" mix, "Violet The Organ Grinder," "Gangster Glam," and "Clockin' The Jizz." Randee St. Nicholas directed all the videos, with the exception of "Gangster Glam," which was credited to Paisley Park, in other words Prince.

"Housestyle" does not deviate from the message of the main "Gett Off" clip, with sex being the only theme. Prince and the NPG are surrounded by scantily clad models (including Diamond and Pearl), with Rosie Gaines being featured more prominently in this clip. The only noteworthy portion of the video appears near the end with a close-up of Prince's piano following by a brief glimpse of Prince's father, John L. Nelson.

"Violet The Organ Grinder"

Released on *Gett Off*

The "Gett Off" maxi-video becomes progressively more sexual with this clip. For the first time Prince appears in his chain-hat (which would be featured prominently in the "My Name Is Prince" video). He dances with his women in a jail cell. This time, the women are all wearing black bikinis and their skin is painted gold (reminiscent of the James Bond movie *Goldfinger*).

"Gangster Glam"

Released on *Gett Off*

Finally departing from the hyper-sexual themes of the previous three videos, "Gangster Glam" is about having fun outside of Paisley Park. Prince and the NPG are pictured in front of exotic cars which are parked in the Paisley Park lot. Prince experiments with rarely-seen looks, including a bikini brief bathing suit (complete with suspenders) and has fun on roller-skates. Although Tony M. is the lead-singer on this song, Prince is seen nearly as often in the video, leaving no doubt as to who was behind the future *Goldnigga* project.

"Clockin' The Jizz"

Released on *Gett Off*

"Gangster Glam" segues directly into "Clockin' The Jizz" on the "Gett Off" maxi-video and the two clips can be considered the same video. Prince is seen driving to a club, which is when the mood changes. It becomes darker and Sonny T. is seen kicking an image of himself on the ground. Prince is then shown in a jazzy nightclub during the guitar solo.



"Cream"

Released on *The Hits Video Collection*
and *Diamonds And Pearls Video Collection*

In the intros of "Cream" and "Diamonds And Pearls" there is a focus on the media's pursuit of Prince, which he obviously sees as boring and repetitive. "Do you consider yourself a modern-day Mozart?," "Are you in love?," "Do you have any plans for a new movie?" are all hurled at him by marauding reporters eager for a scoop. In "Cream" he ignores them, clearly annoyed at their presence, but in the video for "Diamonds And Pearls," he answers "yes" to all of them. Obviously a motif that interested Prince, because they later played a major part in the *÷* album. Both videos were directed by Rebecca Blake.

"Diamonds And Pearls"

Released on *The Hits Video Compilation*
and *Diamonds And Pearls Video Collection*

The video for this hit song is mostly set in a large room with floor-to-ceiling windows. Prince is alternatively set behind a piano (singing with Rosie Gaines next to him), alone in the room dancing with pearls entwined in his hands, and in the same room serenading Diamond. A ballerina is also present in the picture and, contrary to rumour, this is not Mayte's first appearance in a Prince video. The ballerina is someone else. During the bridge, the set changes to that of the "Gett Off" video, arranged more simply and less provocatively. The scene then shifts back to the large room, this time in black-and-white, with Prince singing to children in a room full of toys and bubbles. The video is very effective, managing to get across the overall theme of love.

"Money Don't Matter 2Night"

Released on *Diamonds And Pearls Video Collection*

Directed by Spike Lee, the original video for "Money Don't Matter 2Night" did not have Prince or the NPG in it, but concentrated on politically laden footage of the Gulf War and the effect of the US economy on an urban black American family.

Warner Bros. thought it might be a good idea to have a second version with Prince passionately performing the song at the piano, perhaps more compatible with television programming. The performance video of "Money Don't Matter 2Night" was directed by Larry Fong.

A third version of the video combines Lee's footage with the performance clip. It is the third combined version that is available on *Diamonds And Pearls Collection*.

"Jughead"

Released on *Diamonds And Pearls Video Collection*

More of an afterthought on the video collection, this brief video alternates between scenes of the NPG in concert (focusing on the Game Boyz dancing) and short scenes of Prince frolicking with Diamond in his dressing room (shot with a handy-cam). The version on the *Diamonds And Pearls* video collection runs for less than a minute.

"Insatiable"

Released on *Diamonds And Pearls Video Collection*

The video clip of "Insatiable" was shot in a dark room full of women. Prince dances around while being filmed by his lady. The clip was directed by Rande St. Nicholas.

"Willing And Able"

Released on *Diamonds And Pearls Video Collection*

Directed by Larry Fong, the video clip of "Willing And Able" was shot in a studio at the same time as "Money Don't Matter 2Night." It features a straightforward performance of the song. It does manage to focus on the musical strengths of Prince's new band.

A special version of "Willing And Able" was also made for the Super Bowl opening in 1992, which incorporated football players lip-synching the lyrics.

"Strollin'"

Released on *Diamonds And Pearls Video Collection*

Directed by Scott McCullough, the video opens with scenes of Diamond serving food at a diner. After getting yelled at, she is seen on roller-skates with Pearl, frolicking in the sunshine. Members of the NPG are occasionally seen playing their instruments in the park, but the video focuses on Diamond and Pearl. Just like "Jughead", this video is cut short on the *Diamond And Pearls* video collection, but one would assume that a full version exists.

A second video of "Strollin'" was made that contained no new footage, instead being made up of scenes from other *Diamonds And Pearls* videos.

"Call The Law"

Released on *Diamonds And Pearls Video Collection*

The song was originally released as a single B-side attributed to Prince and The New Power Generation, but it was later included on The New Power Generation's *Goldnigga* album. The video was directed by Scott McCullough. Less light in terms of atmosphere than "Gangster Glam", the clip focuses on Tony M. with Prince barely being seen. It focuses on parties (both inside and outside of Paisley Park), and is very reminiscent of the party rap-dance music of the early-90s. Unfortunately, its imagery (with goofy dancing and flat-top haircuts) does not stand the test of time very well. The goofiness is topped off when Tony sends his lawyer (who comes off as the token old-white-guy) to fend off the police.

"Sexy MF"

Released on *Sexy MF* (full version) and *3 Chairs O' Gold* (edit version)

"Sexy MF" remains the quintessential "come, see and conquer" video. Prince and the Game Boyz crash The NPG's weekly card game "in typical gangster glam fashion." Prince then "spots three cuties," including actress Troy Beyer, who look to be a challenge and spits the invitation "you, you and you get in the car." Such eloquence obviously impresses the said cuties who, after a little coaxing, leave with Prince in his big yellow BMW. Just a bit of fun, really, albeit a little sexist, but for most the ultimately funky soundtrack would probably make most viewers forgive Prince for such flaws.

An edited version of the video exists which includes the "censored" version of the song (the curse words are replaced with Prince's yelp). Finally, there is another video of "Sexy MF" from a withdrawn Paisley Park promo tape. Excerpts from this video were used by the Playboy channel when they created a "porno mix" of "My Name Is Prince."

"2 Whom It May Concern"

Promotional release only

A full-length clip for the B-side track "2 Whom It May Concern" was released to promote the *÷* album. An edited version was included in the *Act I* TV film. A simple clip, Prince is shown behind DJ turntables, his face obscured by a hood and face veil. He is shown mixing clips of the *÷*, while lip-synching into his gun microphone. The NPG are introduced and some video clips are shown.

"My Name Is Prince"

Released on *3 Chairs O' Gold*

"My Name Is Prince" was the first introduction to a couple of important characters appearing on the *÷* album. Kirstie Alley of course portrays the tireless Vanessa Bartholomew, but more importantly, the lovely Princess, Mayte. In retrospect, the video was much like the album in that no one really had a clue what it was all about.

"My Name Is Prince" exists in two different versions, the second of which does not include footage of Kirstie Alley as Vanessa Bartholomew.

"Love 2 The 9's"

Released on *3 Chairs O' Gold*

Included in the *Act I* TV film, "Love 2 The 9's" opens with the NPG as prisoners in a southern jail when Prince asks them to join

him for a photo shoot. They reluctantly agree, and are next seen as Prince's backing band. They sing the love song to Mayte, garbed in the Islamic burka. Mayte gradually disrobes to reveal a very sexy outfit and to rap her portion of the song.

"The Morning Papers"

Released on 3 Chains O' Gold

This video, which was included in the *Act I* TV film, opens with Prince and Mayte strolling through the zoo and sharing a kiss. The video then cuts to Prince behind his piano with fans dancing slowly behind him. It is interspersed with scenes of Mayte and Prince on a merry-go-round, in a field and on a rooftop, obviously falling in love.

"The Max"

Released on 3 Chains O' Gold

A montage of video images, *The Max* consists of video-cam filmed scenes from the *Act I* tour, performance video of Prince and the NPG and a double-vision shot of Prince singing behind gold chains (reminiscent of the video for "When Doves Cry").

"Blue Light"

Released on the 3 Chains O' Gold

This video opens with Prince hanging up on Kirstie Alley's Vanessa Bartholemew character. With the song's opening, it breaks into shots of Prince and Mayte, often with blue backlighting. Much of the video consists of Prince and Mayte caressing and teasing each other. It is sexy and suggestive without being too overt. The video closes with Prince packing (stealing?) the 3 Chains O' Gold while Mayte sleeps, leading to the dream sequence of the next video, "Eye Wanna Melt With U."

"Eye Wanna Melt With U"

Released on 3 Chains O' Gold

Mayte has a nightmare that Prince has stolen the chains and is surrounded by strippers. Clearly, she is concerned that he has been unfaithful to her and has stolen the chains despite promising his love. Upon awakening, she finds Prince's "Dear John" letter and notices the chains missing.

A second, more explicit version of the video, was broadcast exclusively on *Playboy's Hot Rocks*. It contains female nudity, and some other alternate footage.

"Sweet Baby"

Released on 3 Chains O' Gold

Continuing from the above video, Mayte is seen crying and packing her suitcase. Prince's voice is the narrator, and Prince is barely seen in the video except in one scene in which he is travelling on the train looking out a window regretfully. Mayte travels while remembering the good times with Prince. She returns to her homeland of Egypt.

"The Continental"

Released on 3 Chains O' Gold (edit version)

Included in the *Act I* TV film, Prince exits his train in Tokyo and we observe the NPG voicing their discontent that Mayte was involved in the band at all. Prince is next seen at the stadium where he is due to perform, standing in front of rows of empty seats. He closes his eyes, trying to psyche himself up to play the crowd and in fact only pictures himself singing for Mayte. The video closes with Prince consoling himself by taking a beautiful fan back to his hotel room (garbed in his police cap). This video closes with Prince beginning to have sex with his attractive groupie and Mayte is seen dancing a traditional Arabic dance. Just as the fan's bra comes off, Mayte feints from exhaustion and Prince cannot continue the sex act.

"Damn U"

Released on 3 Chains O' Gold

Included in the *Act I* TV film. Opening with Mayte getting sage

advice from an old Egyptian man, she then pictures Prince sitting on a stool in front of a mike singing "Damn U". The two lovers are realizing how important they are to each other. Following the song, Mayte opens a letter containing the lyrics to "Damn U". She then returns to Los Angeles and Prince and are both seen entering the mystical set of "7". Prince obviously intends to kill the alter-ego who was able to hurt Mayte so badly.

"7"

Released on *The Hits Video Collection* (full version) and 3 Chains O' Gold (edit version)

Directed by Satera Tschetter, "7" is one of the most interesting videos of Prince's career. It has been widely suggested that the film clip is symbolic of his change from "Prince" to "The Love Symbol Album." In killing off the seven murderers of Mayte's father, Prince simultaneously kills off seven images of himself, the different personas corresponding to the Prince's appearances in the videos for the tracks from the *Love Symbol Album*. Flanked by children dressed like he and Mayte, Prince is proclaiming a new future, where "the young are so educated they never grow old." There is an implication that, like childhood "Prince" is just the beginning of a long and fruitful career, reaching a new musical maturity in "7". Once again, like the veil motif in "Glam Slam" and like some sort of enlightenment, his vision of the future is clearer.

Further, it was suggested by Mayte in her *Controversy* letter, that when Prince walked through the door at the end of the "7" video "he has changed. Maybe it was the wonderful effect the children had on all of us. Maybe it was the fact that he killed off several images of himself during the video (an act he has yet to explain to anyone.) All I know is that he's changed." Using the guise of Mayte, this was a direct message from Prince. The closing of the doors marked the end of Prince.

"Peach"

Released on *The Hits Video Collection*

Filmed in a small stage-like room, "Peach" sees Prince playing with only Michael Bland and Sonny Thompson, while Mayte poses for a photographer. The video was directed by Parris Patton.

"Pink Cashmere"

Promotional release only

The video clip of "Pink Cashmere" features no new footage, instead being made up of images from earlier videos.

"Nothing Compares 2 U"

Promotional release only

"Nothing Compares 2 U" features segments of old clips and a live performance between Prince and Rosie Gaines at Paisley Park.

"Interactive"

Released on *The Interactive CD-ROM* (edit version)

Taken from *The Beautiful Experience* TV film, this clip was used for the introduction to the *Interactive CD-ROM*. In the former version, Nona Gaye is seen watching the Prince performance on her computer. The CD-ROM version does not star Gaye. The majority of the video features Prince and the NPG with a backing screen from *Glam Slam Ulysses* during the February 13th 1994 Paisley Park show. Mayte is featured prominently singing background. The Ulysses dance troupe is also shown briefly during the guitar solo. Occasionally, Prince is seen in a dark studio, behind his soundboard playing the symbol electric guitar. Unfortunately, this version of the song is edited and includes the *Gold Experience* operator. The complete song (from *Crystal Ball*) has no known video.

"Days Of Wild"

Promotional release only

The "Days Of Wild" video clip was included in both *The Beautiful Experience* TV film (first version) and the *Love 4 One Another* TV film (second version). The two versions differ, however. The original video of the song was shot at Paisley Park, February 13th 1994. It is filmed around the arrangement of the original "Days Of



Wild" studio version and not the released half-sung version that appears on *Crystal Ball*. The first version of the video features the performance, followed by Prince as a passenger in his gold mustang (playing the symbol guitar). Amusingly, Prince is also seen on stage shaving Morris Hayes' head, leading to Morris' later bald-headed appearance.

The second version, included in the *Love 4 One Another* TV film is for a version of the song much closer to the one included on *Crystal Ball*. With rap-sung verses, the video to this song is a performance filmed on the same Paisley Park stage as the "Gold" video.

"Now"

Promotional release only

The video clip of "Now" features a live performance of the song from Paisley Park, February 13th 1994. The clip was included in *The Beautiful Experience* TV film. Nona Gaye, newly revitalized after watching *The Beautiful Experience*, is also seen entering the club where Prince is performing.

"Race"

Promotional release only

Included in *The Beautiful Experience* TV film, the "Race" video contains a very colourful stage, wild outfits and a very entertaining Prince. It is a straightforward performance video. The only exception is when the band is featured against a yellow background with Prince holding a pink daisy.

"Pheromone"

Promotional release only

The video for "Pheromone" incorporates footage from *Glam Slam Ulysses*. The clip was included in *The Beautiful Experience* TV film. It features Prince at a dark table in a club watching the Ulysses show while singing.

"The Jam"

Promotional release only

Prince's cover of this Graham Central Station song was filmed live for *The Beautiful Experience* TV film. It is a straightforward concert video shot at Paisley Park, February 13th 1994.

"Shhh"

Promotional release only

The video version of "Shhh" from *The Gold Experience* is a live version of the song, also filmed at Paisley Park, February 13th 1994. It continues from "The Jam."

"Acknowledge Me"

Promotional release only

Included in *The Beautiful Experience* TV film, this video features two scenes running at the same time. The main screen features Mayte and two male dancers on stage at Paisley Park. They are competitively trying to entice her to acknowledge them. The second features Prince in black-and-white singing the song to the camera.

"Come"

Promotional release only

Included in *The Beautiful Experience* TV film, the "Come" video is based on the more techno-sounding arrangement of the sound, rather than the version that appeared on the *Come* album. Its video reflects the dark feel of the song. It opens with Nona Gaye writing (and speaking) the lyrics of the song interspersed with a futuristic set featuring TV screens reminiscent of Orwellian imagery. Instead of Big Brother's eye, however, the screens are displaying the sound waves of Prince's voice. Also seen are hooded dancers with masks on, reminiscent of Stanley Kubrick's *Eyes Wide Shut* (although this movie was made a few years later). The video's dark tone is contrasted by images of models walking the runway. Nona Gaye is seen on the floor in a near-fetal position with her hands over her ears as if she does not wish to hear the song. She eventually relents and

returns to her computer, then being seen as one of the models on the runway. The message of the video is quite abstract. Ironically, at the end of the song Nona says, "Come? To what? I don't understand!"

"Loose!"

Promotional release only

Shot at Glam Slam, Los Angeles, in 1993, the video for "Loose!" was included in *The Beautiful Experience* TV film. It features Prince and Mayte dancing on a small stage, while club-goers raucously dance around them.

"Papa"

Promotional release only

The video of "Papa" was filmed at Glam Slam, Los Angeles, sometime in 1993. The clip was included in *The Beautiful Experience* TV film. Prince is seen on the same stage as in Loose!, very quietly playing guitar and singing in front of his microphone. Nona Gaye is seen in the crowd listening intently and looking quite sad.

"The Most Beautiful Girl In The World"

Promotional release only

Prince's emergence as "♀" came with "The Most Beautiful Girl In The World." In the video, Prince appears as the worshipper of beautiful women worldwide. Although the video is devoid of women anything less than beautiful (many "discovered" through the Eligible Bachelor ads), the song stressed inner beauty, "The kind that comes from inside." The video furthermore extols the beauty of feminine empowerment, the first female president, nurturers of children, career women are cited in particular. The video was directed by Antoine Fuqua and Prince.

"The Most Beautiful Girl In The World (Beautiful)"

Promotional release only

Taken from *The Beautiful Experience* TV film, the video clip for the "Beautiful" mix is basically made up of Prince posing while being surrounded by beautiful women.

"The Most Beautiful Girl In The World (Mustang Mix)"

Promotional release only

The "Mustang Mix" version is a performance clip that was taped at Paisley Park in January 1994 for the British music program *Top Of The Pops*. This version of the song is directed specifically at Mayte, who responds with a visually pleasing dance from atop a piano.

"Endorphinmachine"

Released on the ♀ Interactive CD-ROM.

This video was filmed in early 1994 for the British show *Top Of The Pops*, likely at the same session as "TMBGITW (Mustang Mix)" mentioned earlier. It is a performance video with the NPC, featuring Mayte dancing, in front of a "TOTP" silver background. Prince is seen wearing the flowered hat from the "Interactive" video and playing his gold symbol guitar.

"Letitgo"

Promotional release only

Ironically, Warner Bros. produced a promo clip to "Letitgo" centred around footage from the 3 *Chains O' Gold* video, particularly the scene where Prince signs a record contract.

"When 2 R In Love"

Promotional release only

The totally black video for "When 2 R In Love" was created by Warner Bros. after the fact and without his input. The video, "directed" by David May, consists of a black screen with the words to the song scrolling at the bottom (much like a karaoke clip). To create a

video that was entirely black looked like a put down more than anything else from Warner Bros.

"Love Sign"

Promotional release only

The "Love Sign" video was directed by Ice Cube. Prince appears as a local DJ, campaigning for gun control, while Nona Gaye plays the part of a hit-woman, employed by a stuffy suit to "take care" of this troublemaker. Prince however, manages to seduce the hit woman, and she decides not to kill him after all and instead hands her gun in at a local firearms amnesty in exchange for NPG concert tickets.

"Dolphin"

Promotional release only

Included in the *Love 4 One Another* TV film, the video of "Dolphin" features a performance of the song. The NPG are dressed in black, and Prince wears a black suit, and dark glasses with the word slave on his cheek. Supposedly, the director was Jesse Vaughn but we have been unable to confirm this.

"Purple Medley"

Promotional release only

The video for "Purple Medley" mixes clips from earlier videos with new footage of Prince and Mayte. The clip was included in the *Love 4 One Another* TV film. Incidentally, the version included in the film is incomplete, but a longer version of the video exists.

"18 & Over"

Unreleased

The videos for "18 & Over," "Zannalee," and "Empty Room" were completed by Prince and date-stamped on December 22nd 1994. At the time, all three tracks were unreleased; "Zannalee" was later released on *Chaos And Disorder* and "18 & Over" on *Crystal Ball*.

The three videos were premiered on the European tour in March 1995, when they were screened prior to the concerts along with video clips of "The Same December," "Get Wild," and "If Eye Love U 2night." The three videos were also shown at the NPG stores in London and Minneapolis and at Prince's Glam Slam nightclubs, however, they were never released to any television stations. They were also not used in promotion of *Chaos And Disorder* or *Crystal Ball*.

A single, loosely knit storyline takes place in the three videos, which run for a total of 10 minutes and 42 seconds. In "18 & Over," the story begins with Morris Hayes and Prince casting the video. Morris sits in on a casting call, admiring line-ups of beautiful women with a cigar in his mouth. Meanwhile, Prince is pictured singing from a bed, "auditioning" his two candidates, a set of beautiful twins. Morris continues his search until Mayte arrives in men's clothing and does a striptease for him. Prince is then seen entering his limo with the twins.

"Zannalee"

Unreleased

The story that began in "18 & Over" continues in the "Zannalee" video (which features the original version of the song which was slightly revamped for *Chaos And Disorder*). In it, Prince is pictured touring Minneapolis with the twins interspersed with scenes of The NPG in concert and Prince playing a black symbol guitar. Prince takes the twins to his home to have dinner. He pours glasses of "cherry wine" for them, they watch a movie, and play pool (all coinciding with the lyrics of the song). Prince is then seen following the twins upstairs, only to find them sleeping soundly in his bed.

"Empty Room"

Unreleased

The "Empty Room" video begins where "Zannalee" ends: Prince puts on his hat, indicating that he won't be joining the twins in bed. He is pictured remembering Mayte, who wears a red hat, a crown of

roses and angel wings in the video. Prince is then pictured lying in his bathtub with his pants on (recalling the lyrics of "The Ballad Of Dorothy Parker" from *Sign O' The Times*, 1987). Throughout the video, Prince remembers Mayte's beauty and contemplates phoning her, but he can't seem to gather the courage. Throughout the video, The NPG live performance continues to be interspersed with the storyline. Prince is pictured writing "slave" on his face while looking in the mirror, possibly indicating that he felt that he couldn't have Mayte until he was free. The final scene sees Prince leaving his home, symbol-shaped cane in hand.

"The Same December"

Promotional release only

The video for "The Same December," a song released on 1996's *Chaos And Disorder*, was actually filmed in 1994 and new special effects (digitally created records spinning and being smashed against walls) were added for its 1996 release. Both videos (with the special effects and without) are in circulation among fans, although the earlier version is unreleased. The video alludes to Prince's conflict with record companies and compares it to the conflict between black and white North Americans. The NPG's faces are painted with black paint on one side and white paint on the other, indicating racial conflict. This message was first conveyed to television viewers on a famous *Star Trek* episode, *Let That Be Your Last Battlefield*. Morris Hayes portrays a business executive, who forces Prince to sign a record contract and pays off a shady-looking Sonny Thompson with money from Prince's briefcase. However, Prince soon returns to the conference room with two bodyguards and proceeds to beat Morris up and physically throw him out of Paisley Park.

In the performance portion of the video, Prince is the only person present without the dual-coloured face. His face is simply painted with the symbol around one eye (and "slave" across his cheek), indicating that perhaps only Prince knows that racial disharmony is the cause of the anger and betrayal portrayed in the video.

"Eye Hate U"

Unreleased

Although "Eye Hate U" was the first single from *The Gold Experience*, this video was never released to promote the song because of Prince's unwillingness to support the project while he remained under contract to Warner Bros. The clip is intriguing and would have made an effective promotional tool for a song which ended up being a minor hit nonetheless.

The video begins with Mayte being hypnotised by a pendulum. In her mesmerised state, she pictures The NPG in a courtroom, all wearing blindfolds (reminiscent of the Lady Justice). Prince is wearing the same white suit as on the cover to the commercial single for the song. Mayte joins Prince in the centre of the court and they dance to the music while Prince sings. Mayte is then seen in a restaurant flirting with another man, with Prince observing from a distance. The video returns to the courtroom scene, with Prince pleading with the judge (played by drummer Michael Bland). He cross-examines Mayte while dancing and pulls out his symbol guitar when the lyrics explain that he "might have to use the rod." The NPG is then shown as a four-member judiciary while Prince "fights" with Mayte in choreographed format. The video ends with Prince mouthing the words "I love you" to the audience followed by a close-up of Mayte's face.

"Gold"

Promotional release only

A simple yet effective clip, "Gold" sees Prince performing with his band on a mainly gold-coloured stage in front of a crowd while it is raining gold glitter. The video was included in the *Love 4 One Another* TV film. Two versions of this video exist. One exclusively features the performance, while the one from the TV film splices its female protagonist (Cory Dana as Nikki) within the crowd looking longingly at Prince while he performs.





"Rock And Roll Is Alive! (And It Lives In Minneapolis)"

Promotional release only

The video for "Rock and Roll Is Alive! (And It Lives In Minneapolis)" exists in two versions. The released version contains scenes corresponding to the *Love 4 One Another* television film, with scenes featuring Nikki once again watching Prince while he performs on the Paisley Park soundstage.

The second version replaces those scenes with additional performance footage. The video was filmed at the same time as the "Gold" video. Prince and the NPG are dressed in winter clothing, corresponding to the cold weather in his hometown. Fake snow is also dropped from the ceiling in many scenes. The video features various "celebrity" attendees of Prince's concert, including people in politician masks (Bill Clinton, Hilary Rodham-Clinton and Richard Nixon among them) and an Elvis look-alike (who ends up face down and naked on the bathroom floor to tie in with the song's lyrics). The clip is a simple, fun performance video and was likely filmed only to enhance the atmosphere surrounding the *Love 4 One Another* film.

"Dinner With Delores"

Promotional release only

Directed by Giorgio Scali, "Dinner With Delores" is a low-budget piece filmed almost completely in soft, blurry video, an effect that distracts more than it enhances. Delores is portrayed as a woman who is completely unfulfilled unless she is desired by a lover. When Prince refuses her offer for sex, she attempts to seduce a woman at a dance club. The video ends with Prince once again refusing her advances and Delores walking away dejectedly.

"I Like It There"

Released through the NPG Music Club, 11 September 2003

Filmed at approximately the same time as the other *Chaos And Disorder* videos, Prince appears with "Slave" scrawled on his face in this video. Part of the shot is of the NPG with Prince playing his symbol guitar, while other shots focus on a sculpture of naked bodies intertwined. The whole video is shot with a reddish tinge on the camera, giving it a darker tone. Amusingly, when Prince sings, "I hope you're digging me too," he seems to give the middle-finger to the camera. This makes one wonder whether the video is aimed directly at Warner Bros.

"Betcha By Golly Wow!"

Promotional release only

The video begins with Prince filling his BMW Z3 with gas to the sound of "Jam Of The Year" when he gets paged. Apparently Mayte, at the hospital, has just found out that she is pregnant. The video's themes surround the joy of children, with children of all races being featured morphing into each other. Three scenes are interspersed throughout the video; the first deals with Prince rushing to meet Mayte at the hospital. At the end of the video he is seen with scrubs and a stethoscope rushing into her room and hugging her while looking at the sky thankfully, which some interpreted as Prince's way of saying that everything was all right with his newborn child (which, of course, it wasn't). The second scene shows a close-up of Prince's face while he sings the verses and was filmed in the same soft visual style as the "Dinner With Delores" video. The third scene features American Olympic gymnast Dominique Dawes. The Prince-directed video was a very effective promotional device and got regular airplay on BET, VH1 and MuchMusic (MTV passed on inserting it into regular rotation).

A second version of the video was aired on Britain's *Top Of The Pops* and featured only the close-up, soft-focus view of Prince singing. It does not feature Mayte or Dominique Dawes.

"Somebody's Somebody"

Promotional release only

Footage for the "Somebody's Somebody" clip was filmed on Prince's *Love 4 One Another Charities* tour at his Washington DC

(DAR Constitution Hall, January 10th 1997) and New York City (Roseland, January 11th 1997) stops. Directed by Prince, the video seems sprawling and tries to deal with a number of themes at once. Prince reminisces about the fun he has in concert, while wishing that Mayte was in the hotel room with him. He even imagines that she is present in the room with him. He later gives up on sleeping and decides to attend a party in an intimate club. Everyone at the party is happy to see him, however all he can do is look at a loving couple and once again wish that Mayte were with him. The variety of different visual styles (the concert/fan scenes, the hotel room scenes, and the party scenes) do not seem to mesh well and the loose story is difficult to follow.

"The Holy River"

Promotional release only

"The Holy River" was a lower-budget video directed by Prince, featuring a performance in front of the waterfall and river featured in the *Emancipation* booklet. These scenes were interspersed with scenes of Mayte, lifted from the unreleased "Empty Room" video. Prince is seen thinking of Mayte and realising that he should ask her to marry him. When the line "and then it hit 'cha like a fist on a wall..." is sung, the viewer sees Mayte in the angel costume of the "Empty Room" video, giving the impression that Mayte was sent by God to be Prince's saviour.

"Face Down"

Promotional release only

Directed by "Azifwecare" (a new Prince pseudonym), the "Face Down" video features three different settings. The first is a funeral, with a figure dressed as Prince (wearing clothes from the *÷* album era) face down in an open casket. A mourner in a large black hat and holding Mayte's dog is shown crying over the body and accepting condolences. At the end of the video, the mourner is revealed not to be Mayte but to be Prince. The second setting is an amusing scene in which Prince is telling a psychotherapist (played by Kat Dyson) his story while she listens with disinterest. The third setting is a performance with The NPG. Humour is also added to the performance when Prince yells "orchestra" or "horns." Following the latter cry, Prince is shown playing saxophone next to two other members of The NPG. In the former, Prince is shown playing a fiddle, and dancing in country and western style with a huge grin on his face. The video successfully combines the angry lyrics with humour.

"The Greatest Romance Ever Sold"

Promotional release only

Directed by Malik Sayeed (known for directing Lauryn Hill's "Ex-Factor"), the video for "The Greatest Romance Ever Sold" was a dark scene of Prince fighting with dancer Desray in a way that asks the viewer to imagine two lovers who were perhaps never meant to be together. Described by Prince as his answer to the sex-and-skin-filled videos that have descended on R&B and hip-hop music, it was heralded by fans as one of the most sensual and visually exciting videos that he had ever made.

"Hot Wit U" ["Nasty Girl Remix"]

Released through Real Networks web site, May 2000

This clip begins a stretch of independently produced videos. Intended to promote the *Rave In2 The Joy Fantastic* remix album, the self-directed video for the remix of "Hot Wit U" is simple yet very sexy. It does not feature the intricate choreography of "The Greatest Romance Ever Sold," however it is very effective. Desray is once again featured, this time in a bikini, dancing on a bed covered with cream. Another unknown, scantily clad dancer is shown throughout the video. Prince is shown standing, hat in hand, singing to the camera with a sly look on his face.

"U Make My Sun Shine"

Released through the NPG Music Club, 18 February 2001 (edition #1)

Another self-produced video, "U Make My Sun Shine" con-

tains some interesting messages. All players in the video are seen rotating in front of the camera. Prince initially appears subservient to a regally seated Angie Stone. Milenia has a prominent role in the video as temptresses. They are seen throwing money at the camera (signifying material temptation) as well as in the "See No Evil" position.

The entire video is set against a backdrop of pictures of the sky, moon and sun. No band is seen, although Kip Blackshire sings the male background vocals and Milenia sing the female vocals. During Stone's verse, Prince is seen sitting while Angie sings to him and the camera. Generally, the video is an effective promotional tool, however the rotating camera and fading out becomes very repetitive.

"When Eye Lay My Hands On U"

Released through the NPG Music Club, 18 February 2001 (edition #1)

This video was clearly shot at the same session as "U Make My Sun Shine." Prince's hairstyle is identical, as is the style of the video. Desray and another dancer are featured in this video. Prince melding of sex and religion is once again prominent, as his seductive dancing even contains a brief glimpse of him holding the dancer's head below his waist. All the while, a book entitled "The Truth" (signifying Prince's new-found religious understanding) is referred to often. The version released through the NPG Music Club is only 1:08 in length and is not the complete song.

"The Daisy Chain"

Released through the NPG Music Club, 22 March 2001 (edition #2)

This video is far more playful than the previous two. Desray is once again featured prominently, enticingly dancing in front of a large daisy projected on a backdrop. Also featured is a young child picking the petals of a daisy. Prince is shown wearing an NPG basketball jersey, holding a basketball and (uncharacteristically) wearing basketball shoes. Although the video does not clarify the cryptic message of the lyrics, its playfulness is intriguing. Unfortunately, its amateurish quality is reminiscent of the "Alphabet St." video and detracts from its positives. Intriguingly, it ends with Prince and Kip playing one-on-one basketball and the phrase "2 B Continued... Never!"

"One Song"

Released through the NPG Music Club, 7 July 2001 (edition #6)

Perhaps Prince's most inexpensive video, the clip for "One Song" was clearly not intended for the public. The first five and a half minutes of the lyrics (consisting only of Prince's speech) is displayed with predominantly black text on a white background. Just prior to the music starting, the background changes to black, with white text displaying some words of the lyrics. The only graphic displayed is a picture of the Milky Way galaxy to represent the word 'universe'.

By Eric Benchimol with assistance from Troy Motes.

Thanks also to Joozt Mattheij.

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HARD



Gayle Chapman was the first keyboard player hired for the band Prince assembled after recording and releasing his debut album, *For You*, in 1978. She went on to play with Prince for nearly two years, leaving in the spring of 1980. In this interview with Duane Tudahl, Gayle reminisces about her time with Prince and discusses what she is doing today. Make sure you visit her website, www.gaylechapman.com, for information on her current album and activities.

Can you tell us something about your background and why you moved to Minneapolis?

I was born in 1956, raised in Duluth Minnesota. I learned to play piano and guitar at an early age, soon began to play in bar bands. I moved to Minneapolis with two things in mind. I was going to learn something about the Bible so I knew what some of my religious friends were talking about, and I wanted to be a rock star or at least work for one. Like the old ad said, "Be a model or at least look like one."

I met up with Charles (Smith) who gave me one of Prince's first albums. I think it was *For You*. I was listening to that and I was sharing a house with someone, and I lived upstairs and I remember listening to this cranked up. I remember listening to this stuff and thinking this is really cool. I was thinking, "Whatever this kid is doing, it's working for him."

As I was listening to it, this thought went through my head and, I haven't had an experience like this since, it was like outside of my head, but it was so clear, "In order for Prince to tour, he's going to need a band." so I called Charles and asked if Prince had a band. "He's doing auditions right now." "Why didn't you tell me?" "I thought you were already in a band." I was angry with him, but I told him that I'd really like to audition so he gave me the number and I called him.

JOINING THE BAND

What do you remember from the audition?

The audition was down in the basement of Prince's house. It was my first introduction to André, Bobby, and Prince. I walked in the house. It was a little place and I sat there on the couch waiting to audition. I was there with two girls and a guy. I never saw any of them again. He had a keyboard set up and drums and bass. The first person I saw was Prince and then André and Bobby was behind the drums. I was like "this is cool!" and they were looking over at me, this woman with bushy hair and blue jeans and a tent dress. I wasn't exactly dressed to kill. I wasn't dressed for funk. They were taking one look at me and there were these scowls on their faces and they said, "What do you like to play?" I said, "Anything that's got rhythm. What do you like to play? If it's anything that is on this album [*For You*], then I'm sure I'd like it."

They started to play something and I was thinking, "I hate jamming" because I don't always know what to do. So we jammed and I played a while and I did OK, and

then I started playing something. I thought, "If they can get away with playing something they like and gang up on me, I can do the same and see if they can keep up with me." So I did, and they liked it and they had a little bit of trouble keeping up with me and my stuff. I thought "good" because it evened the playing field and I felt good about that. I left feeling pretty good about it, but then I didn't hear a word for two months. Apparently, he went through a lot of auditions and a lot of people.

One day in September 1978, I was feeling miserable and it was exactly the one-year anniversary of when I had moved to Minneapolis with my two goals, and I was sitting in my basement apartment in Bloomington. I was crying and it was noon because that was the time I had arrived. I was really upset because nothing had panned out. The phone rang and there was this monotone voice on the other end of the phone and it said, "Gayle." I said, "Yes." "This is Prince," I sat upright. He said, "What are you doing?" "Nothing." "Can you come to rehearsal?" He added, "Now." I had to load up my piggyback amplifier and my Fender Rhodes 88 keyboard in the back of my car by myself. It was 45 minutes away, but I made it there in 30 minutes. Was I excited? Yeah! It was a great day for me. I remember that as being a highlight in my life winning that job.

Who were in the band at the time?

When I was hired the band was Dez, André, Bobby, and we were rehearsing in Pepe's basement and we were trying to find another keyboard player. I remember Matt Fink showing up and I remember Matt playing. Matt just looked at me after we auditioned. He was a great player, but he was obviously very unsure of himself and I complimented him. No one else ever complimented him and I said, "I really like the way you play." He leaned in and said, "I really want this job." And I looked at him and said, "Believe that you already have it. He'll give you a call." He was the kind of guy then who could have talked himself out of it. It was probably about a week before he got the call and the band was complete.

Del's Tire Mart was where they rehearsed before I was hired. I can't remember how long we were at Pepe's, but when Prince moved to Lake Minnetonka, I think Warner Bros. had put him in a house out there, and they built a recording studio down there. We did some recording at his house. That was where I first met Morris Day at that house. He was such a shy, shy guy. He was so shy and he was a great

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Gayle backstage at the Uptown Theatre, Chicago, 28 February 1980 [above]. Photo courtesy of Gayle Chapman.
Gayle with Prince backstage at Chicago's Uptown Theatre, 28 February 1980. Interestingly, Prince was already sporting the *Dirty Mind*-era trench coat, but still had an Afro [left]. Photo courtesy of Gayle Chapman.
Backstage passes from the 1980 tour with Rick James [page 116]. Courtesy of Gayle Chapman.

drummer. I thought he was a better drummer than Prince. Prince was very competent at everything he did, but as far as having the riffs, at that point in his life, I don't think he did. When you are multi-talented, and you've had opportunities like Prince did, it's a fantastic thing to be able to sit down and be confident and competent at any instrument that you've had the opportunity to learn. But that doesn't mean that you are an expert. At that age... who is an expert? Morris was not just a good player; he was an excellent drummer at that point.

I think the reason he didn't use Morris as his drummer was because Prince was working on a crossover thing with white and black music and Prince was already working on his imagery... "Am I black or white, am I straight or gay?" All this stuff eventually came up on *Controversy* and it was really obvious to me that he wanted to generate a crowd-pleasing thing by having both whites and blacks in the band. Morris Day, he had other ideas for him obviously. When I met him, he barely said two words and you could make him blush quite easily. At least, that was the impression I got.

After I left the band, and ended up in New York City, I saw Morris when he came out on stage as Morris Day in *The Time* [the Palladium, 2 December 1981, the *Controversy* tour]. It blew my mind; the transformation literally blew my mind! I was thinking, "I wish someone would work with me like that!" Just for the sake of entertainment!

What were your impressions of the band members?

André was a "pretty boy." Pretty self-confident, I liked André. I don't think he liked me, but I liked him. I thought he was a great player. I loved his spunk. I really enjoyed working with him. He wasn't exactly a leader, in any way, he was funny and a good guy and a great part of the show and one of Prince's best friends. If there was a rivalry, I didn't know about it. Prince was the leader in the band and everyone knew that.

Dez was probably the most vocal about his objections about Prince's leadership. I think that others, Bobby and André, were closest to Prince as friends, so they kept their conversations with him as "friends" until Prince started to distance himself, which over time, from what I understand, is what happened. All the fame, and all the other extremes that he'd go to, caused the distances to occur.

Bobby was quiet. He was a really attractive guy. He was quiet, but he was smart.

I always thought he was very smart, but I didn't really get to know him very well. I think they all had their opinions of me and I was the only girl in the band and being the only girl in the band can be survivalist at best sometimes. You know, girls and guys are two different beasts. They'd threaten to put me in the same room with the guys, and I would say "as long as I have the bathroom for my make up when I need it, I don't care." But the guys didn't want to do that. They didn't want to room with me anymore than I wanted to room with them.

I think they tried to shock me sometimes, but I was fairly unflappable. I did get fairly emotional at times, though. I think I sort of resented Prince's lack of open communication with me when it came to things he wanted me to do. Perhaps it came from me being... I wasn't a clueless individual, but when it came to things that he wanted, I didn't catch it all very well. I didn't know them well enough to be intuitive. I didn't know them intimately enough. It was a working relationship and at 18, 19, 20, and 21 years old, which is what we all were, communication, at best, is a fighting match.

What do you think you added?

Prince, as good as he is on all these instruments, can't play them all at once. He also can't add the eye candy of a blonde-haired blue-eyed female that can actually be funky and can swing her hips and dance and do all the things that we were doing back then. I was playing a part and it was done for entertainment value. Whether you'd dress that way, you are looking at people who are doing a job. I was wearing bedroom lingerie stuff. As I recall, I was the first person to show off in lingerie. It seems like someone saw me doing it and then the *Solid Gold* [television show] dancers in gold corsets. When I saw that I was like "great, I've opened a door!" I'm responsible for that!

If he could do everything, did he ever tell you why he hired you?

We were at Pepe's house, and I asked him why he hired me because I did have my spats with him. "Why did you hire me?" "Because you fit the bill. You are blonde and have blue eyes." "You didn't hire me for my musical ability?" At the time he was pissed at me for something and then he said, "You are also the funkiest white woman I've ever met." I smiled and was feeling pretty happy about that one.

Did he take suggestions from band members?

I don't remember but I remember it was a positive experience. He was really good about making it as good as can be. I think we pretty much did what we were going to do and got out of there. The thing that makes the biggest impression on me was that we were there at a time when he wanted to promote the band and we all got to know each other a little better and it was a good experience. The thing about Dez and Prince stands out in my mind because it was a very vivid memory about how angry they were and what came out of it. And yet we still finished the session and didn't have any big problems.

Did you gel as a band?

We were a tighter band once we toured. Everything evolves musically when you keep playing the same songs in the same format. There is something very wonderful about having this format, these songs and you get and you get better at knowing your cues and responding and you get better at being able to step up and try newer things.

GIGGING

Do you recall the Capri Theatre shows, Prince's premiere as a solo artist?

It was well received. I remember my mother came to that and got to see me come out on stage for the first time in her life, and I was in lingerie. She just about had a heart attack! It was a great moment for me!

Prince was pushing us to think that WB didn't think we were ready to tour. We never really tested. I think Dez took the most insult to that remark. He was like "I've been ready all my life. Let's get on with this." Prince liked that about Dez. I had to agree with him in some ways. We were ready and we knew the material. I mean what was it that they really wanted? What are we not ready for? Part of it might have been how we handled ourselves. I don't think they thought we were ready until we got out there and started backing Prince. One of the things Prince would rail on us is that "you are a star!" "Act like a star, dress like a star, you are there! 24/7! You walk out of your hotel room, you need to be in costume." "But we're not doing a show!" "I don't care!" I'd be 9 o'clock in the morning and I'd be walking around in silver latex spandex pants and leopard stretch top in *full* make up. People would come up to me and ask me if I needed help.

What do you remember about the tours?

We played a lot of shows. Jacksonville, Florida, Huntsville Alabama, we were on the east coast, I remember Philadelphia... I remember the show in Chicago at the Uptown Theatre. That's where one of the backstage pictures that I had taken (she is sending it to me). I got to do that again. That was fun. I need to put a band together and hit the road again. It is a great experience when you are young.

Tell me about the Dick Clark interview. That was one of the first times that people got to see Prince and his band, but it seemed awkward. Why was that?

That was a good experience because it was just fun to be there. I got to meet Dick Clark! He looks great... Great from the neck up! Prince said, "Don't say anything," and that was unfortunate and that put a damper on it. "I forbid you to talk. If he asks you questions, don't say anything." He was trying to upstage Dick Clark, for whatever reason. It was a battle of the egos and Dick won. It was his show and he won.

RECORDINGS

Do you recall recording stuff at Prince's house?

One of the things that I recorded at his house was a song called "You Know How." The chorus went, "You know how to make me." I sang it then and I've never sung again. They were almost always his songs. There is one song on the Rebels project that I did write.

Were there any other sessions in the studio?

"You Know How" wasn't released with Prince or The Rebels, but I think it was released by another artist [probably incorrect]. He either sold it or ghostwrote it. There are two versions of this, one with his vocals and one with my vocals. He told me he liked my version because it was softer but I didn't like my voice on it.

What do you remember about songs like "Hard To Get"?

I think I remember that one. The bass solo thing, André wrote. "Disco Away" Dez wrote. And I wrote one. I can't remember the name. The one that I wrote may not be on the [Rebels] tape. It was one of the last songs on there so they may have cut it off.

Why The Rebels?

It happened because Prince wanted a recording of his band. He wanted us to record because up to that point, Prince did everything. He recorded everything, he wrote everything, he sang everything... It was all about Prince, but here he had a band and if he wanted to tour with the band, he wanted to record them so he could show everyone how great his band was. I'm not sure if he wanted to release it, he was doing a lot of things, but I do know that they dropped \$25,000 on those sessions.

We went to Colorado probably because we got the best deal there. It was a great studio, it was a place where we could isolate ourselves and no one would bother us for a week. It was very rewarding. I loved it. This is one thing for me that has never changed. Being in a recording studio and working with other musicians is something that puts you in a place that is like no other. Tape doesn't lie. You can make changes to it and go back and perfect it.

Dez wasn't making as much money as he had been before and he apparently hadn't gotten paid and he and Prince had a very involved discussion and he and Prince came out of it extremely pissed off and that's when he wrote the song "Head" at the studio [Mountain Ears in Boulder, Colorado]. It was like how he got the anger out of his system. He would write really filthy stuff and his anger whenever he was really pissed off, it came out in this way. Probably some of his most bizarre and extreme things that he's written had come out of emotional disturbance. That is my professional opinion.

Did he ever play stuff for you that wouldn't end up on the album?

I don't recall him playing us stuff that was not going to be on the album. Although, at the Capri the band played a song called "I Am You." At the Capri, we also played an instrumental, which I wrote. I don't remember the name of the song.

What do you play?

I've always played guitar, but I've played piano all my life as well. I played the Oberheim 4-voice, the Hohner clavinet, the Polymoog, and a Fender Rhodes. In Colorado, I didn't play any keyboards. I only sang. I don't recall playing any piano parts. I was kind of bummed about it but what are you going to do? Throw a fit? Other people did, but I didn't like a lot of conflict. He always does it on his own anyway and I've always thought that Matt was a better player than I was anyway and he did ask Matt to play on it.

LEAVING THE BAND

Any regrets about leaving his band?

I had my regrets leaving the band, but only a few times, only occasional moments. If you spend your whole life looking back and regret every decision you've made your whole life, then you end up being depressed your whole life. I can't say that I've been a failure my whole life because I didn't stay with Prince, I just got to a point while working with him that I realize that this would never be about me. I would always be an employee until I was fired or decided to go. And if I wanted to be fulfilled in other areas of my life, I had to make those decisions and no one could make them for me.

It has been reported that you left because of his raw material or for religious reasons. Can you explain this?

I don't think I left because of his material getting raw. He was what he was. He was that way when I started working for him. It might have been an issue at some point in a small way because I knew what I was doing, I knew who I was working for, I knew what I got dressed in lingerie for, I knew what my job was, and I didn't feel bad about that. It's just that if that is what my job was, and that's all that it held for me, for however long I was going to do it, it was just one of the decisions that played into everything else. I mean, what do I want? What do I really want? Maybe I was more mature than I was aware. That's another way to look at it I guess. I wanted more for me, and I wasn't going to get it working for him.

Did you leave because of The Way, as has been claimed?

The Way International at the time was a biblical research and teaching and fellowship ministry. They were non-denominational and non-sectarian. They simply researched and taught and were as accurate as they knew how to be without putting a religious slant on it. I learned an incredible amount about spirituality, life and love and Godliness and a lot of it made more sense than anything else I had ever learned about those subjects. As a result, I was probably more aware of some things that were going on than with others in the band because I thought differently, I viewed things differently and I knew that. And I wasn't afraid to say it and I caught them off guard.

Can you tell me about how you left?

When we got back to Minneapolis after the Rick James tour I think that was when I gave notice and he didn't know how to take it. He was upset. He didn't show it to me and went to the managers, (Jamie Shoop) and talked to them, but they said, "If she wants to go, she wants to go," and he came back and had a talk with me and invited me over to his place in Bono bay. I lived about a mile a way on another bay on the lake and I drove over and we had a little conversation and we were both very civil and very nice and I told him exactly what I thought. And I told him that it was time for me to go. I'd been with him for two years and wasn't getting any personal satisfaction. My own personal growth and direction of what I wanted to be doing and as a musician and I thought leaving was the right thing to do. I didn't realize the depth of that decision when I made it as well. It was a pretty devastating experience about leaving: I was out in the cold! I didn't really consider going back because I was too proud for that. Drag your ass back and beg for it. Not for me! And he's never ever tried to contact me for any reason and I've never given him any reason to, I guess.

Was that the last time you spoke to Prince?

No. I moved to NYC after I quit, and I think the next time I saw him was a few years later at some theatre near Union Square, 14th St. or something [probably the Palladium, where Prince played on the *Controversy* tour, with The Time opening]. I got a ticket to one of his shows and walking up to one of his sound guys and introducing myself, "My name is Gayle Chapman and I used to work for these guys." "Oh, I recognize your name." "Would you just let Jamie Shoop know I am here?" She gets a radio call and she sticks her head out. Here's this blonde, skinny woman with this full-length fur coat on. "Gayle... Gayle," and she told me that after the concert I should meet her at the stage and she'd take me backstage and she did. That was when I first saw Morris Day and The Time. I just remember my jaw dropping at the sight of Morris Day on stage! Quite an eye-opener! Wow, no more of the shy guy! Where'd he learn to dance? Maybe this was the stuff I never knew about him. I said hi to all the guys and said hi to Prince. I got to meet Jimmy Jam and Terry Lewis. Prince didn't have much to say. He was polite, but didn't have much to say. "Hi, how you doing?" That sort of stuff. And I think Matt was probably the nicest. Dez said, "Damn, we thought you were dead, where you been?" "It's not like I had everyone's phone numbers and it's not like you made a habit of calling me!"

LOOKING BACK

Have you kept in touch with anyone?

I got to see Matt Fink lately and it was really great to see him. He is such a character. I realize that he hasn't had an easy go of it. Even though he worked with Prince for 12 years, I remember sitting in the guest bedroom over this tub of old photos and he looked at me and said to me, "Can you believe I worked for him for 12 years?" I said, "That's a long time. The only person I've ever worked for for that long was myself."

It's an unfortunate fact that Prince can be a complete and utter asshole to some people but to me, when I was working with him it was not that way. To me, Prince was not exactly easy to work with, but who was at that age? He was very egotistical, and very hormonal; we were very untempered, you know.

What do you think about when you look back at playing with Prince?

Last night I had a gig to promote my new album that I ended up not playing, because two of the loudest punk groups were playing and it wouldn't matter what I played, and how loud I played, we wouldn't be heard, so I took a rain-check on it. It was unrestrained, it was loud and these people were just standing there in the rain, just listening to this guy scream at them. Working for Prince was not like that. He was very musical, it was fun, it was energetic. It was a good time. I mean, even though we didn't always get along, we had fun. I think the fact that he really wanted the best for us, and I think that even though he may not be always a nice guy, and people call him asshole, I still hear stories about him confronting people in the band and around him that are snorting coke or doing drugs, and telling them, "What are you doing? I'm going to fire you if you don't quit. Clean up your act or go home." And I have to admire him for that. Just because you are a "star" doesn't mean you have to act stupid.

Did you think he'd make it like he did?

I knew he'd be this big. There wasn't any doubt in my mind, mostly because of how he handled himself. He was extremely intuitive with many of the people he was working with in the industry. Once they screwed him over, he learned quickly how

to push back. But that wasn't the only reason. The main reason was that he was extremely dynamic as a performer and he had it going on, so to speak. He had this energy that was unquenchable. I knew he'd be as big as he became one of the biggest stars out there.

GAYLE TODAY

What did you do after you left the band?

When I left I found that I had to get back to normal living. I had to go back to what everyone else does on a regular basis. I was no longer spoiled, isolated and had access to whatever I wanted. I didn't realise how much I was actually given in that circle. Moving to NY was one of the first things that whacked me in the face. I really didn't follow Prince. I'd hear when he was coming to town, and I'd make an effort to go.

What did you learn playing with Prince?

One of the biggest things I learned about being in Prince's entourage at the time, because it was a huge adulthood experience, to be given that much privilege and opportunity to perform in front of people. To me it was a huge responsibility as a musician and a songwriter who would continue to write songs and continue to play music and perform in front of people, even on a smaller basis, I am responsible for what I give to people. And I really think about what I give to any audience that comes to hear me and how does this affect them. I'd like to be famous now, but when I die, I'd like to think that the ideas and the things that I put forth are going to be around for a while.

You're still actively recording and performing music. Can you tell us something about your new album?

This is my first solo CD. I put out another one called *Change Of Direction* by Black Diamond. There are probably 10 years covered of different songs that I've written that I've held onto for this CD. Each song has a different inspiration. All my time is about a time in my life when I was really struggling with some issues. I had been taken by a con artist and my business partner, and I put this person behind bars for three years. It took a lot of energy and it wasn't pleasant. I never thought in a million years I'd end up in a situation like that. It destroyed me financially and it took years to get back.

Tell me about your song "Shake U Off"

Many of my songs come from observations from other people. I generally introduce it as a song I wrote for Bill and Monica. It was written about someone who was having an affair and their comments about each other. You could tell there was a lot of struggling with the emotion. I wrote it in first person to get some ownership of the song because you need that sort of perspective on this and to convey the emotion of the song. I'm responsible for how this effects other people so I try to write things that states the picture and adds some resolution to the result.

I hope people walk away from this album with some perspective. It is a hodgepodge of musical styles. Easy listening, jazzy, hip-hoppy, and country, but thematically, I want people to walk away considering things that are going on in their own lives or maybe something that is more comforting... maybe I'm not alone. Maybe there is someone else who understands.

Have you gone away from the funk? Weren't you once the funkiest white girl Prince knew!

I can still funk! "The Question" is kind of funky. I don't make excuses; I guess I'm just not all about the funk. I guess it just wasn't the source of my muse on this one. With this CD, I want to just get the CD out there. I want to be known as a songwriter. I don't need to be known as a performer, it would be great to be someone who writes songs for others behind the scenes.

If you were going to talk to Prince now, what would you say?

"How ya been?" I would be very surprised to hear from him, but I don't think he'd be very interested in talking unless he'd been curious about how I've been or he heard my CD. If we did talk, I'd probably just be myself. I hear all kind of stories about what a nice guy he is, or how weird he is, and this and that. People are people. He's people. I left on good terms with him, or at least I think I did! He gave me the impression that he didn't want me to leave but that was half of my life ago. I'm a different person now.

By Duane Tudahl.

... (October 1991): Nude Tour Report | A Song 4 U [songs written by Prince for other artists] | *... (JANUARY 1992): Live 4 Live* [1991 live appearances] | *If I Gave U Diamonds & Pearls* [the *Diamonds And Pearls* album] | *A Talented Boy* [official recordings] | *Let's Work* [rehearsal tapes] | *Lyrics* | *... (APRIL 1992): What Time Is It?* [The Time story] | *I Got Grooves And Grooves Up On The Shelf – Pt. 1* [outtake tapes] | *Dig If U Will The Picture* [video tapes] | *New Position* [US and UK chart placings] | *Lyrics* | *... (APRIL 1992): The Definitive Prince Bootleg Discography* | *... (JULY 1992): Respect* [cover versions performed by Prince] | *Nasty Girls* [Vanity 6 story] | *I Got Grooves And Grooves Up On The Shelf – Pt. 2* [outtake tapes] | *Live 4 Live 1991–1992* [live performances 1991–92] | *Hot Thing!* [on UPTOWN's policy regarding bootlegs] | *... (OCTOBER 1992): Diamonds And Pearls Tour Report* | *... (JANUARY 1993): The Funky New Album Entitled Love Symbol* [the *Love Symbol* album] | *Tonight I'm Gonna Party Like It's 1999* [the 1999 album] | *Purple Music* [unreleased songs] | *My Name Is Prince* [US promo discography] | *... (APRIL 1993): I Really Get A Dirty Mind* [the *Dirty Mind* album] | *Dirty Mind Tour Report* | *The Ryde Dyvine* [the *Act I* and *The Ryde Dyvine* TV specials] | *Billboards* [the Joffrey Ballet] | *... (JULY 1993): Act I Tour Report* | *Carmen On Top* [Carmen Electra profile] | *A Rock Soap Opera* [the unused segues from the *Love Symbol* album] | *Respect II* [list of cover versions performed by Prince] | *... (JULY 1993): Shut Up! Already, Damn!* [Prince's interviews] | *... (OCTOBER 1993): Do I Believe In God? Do I Believe In Me?* [the *Controversy* album] | *I've Got 2 Sides And They're Both Friends* [the philosophy of Prince] | *A King In The Land Of The Rising Sun* [Japanese discography] | *Welcome 2 The Dawn* [on Prince's new name] | *Let's Do It... Interactive* [*Glam Slam* Ulysses] | *Open Book* [bibliography] | *Lyrics* | *... (JANUARY 1994): Act II Tour Report* | *Teslin' Positive 4 The Funk* [George Clinton profile] | *They Call Me Melody Cool* [Mavis Staples profile] | *... (APRIL 1994): All Of This And More Is For You* [the *For You* and *Prince* albums and live performances] | *The Beautiful Experience* [the launch of the single] | *Original Prince* [US discography] | *Lyrics* | *... (JULY 1994): Purple Rain – 10th Year Anniversary* [the album, tour and film] | *Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line* [deleted movie footage] | *Could U B The Most Beautiful Girl In The World?* [*The Beautiful Experience* TV film] | *... (JULY 1994): The Definitive Prince Bootleg Discography – pt. 2* | *... (OCTOBER 1994): The Spirit's Calling, Here's The Reason* [Why (the *Come* album)] | *The Interactive Experience* [the *Interactive* CD-ROM] | *An Extended Member Of The Royal Household* [UK discography] | *... (JANUARY 1995): Ain't That A Bitch* [the *Black Album*] | *A Song 4 U* [songs written by Prince for other artists – updated] | *Standing At The Altar* [exclusive interview with Margie Cox] | *... (APRIL 1995): Origins Of The Minneapolis Genius* [exclusive interview with Pepe Wolder] | *It's Automatic* [Australian discography] | *Sex Shooters* [the *Apollonia 6* story] | *... (JULY 1995): The Definitive Posterography* | *... (JULY 1995): Everybody Wants 2 Sell What's Already Been Sold* [the evolution of *The Gold Experience*] | *Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line – pt 2* [deleted movie footage] | *The Glamorous Life* [the Sheila E. story] | *... (OCTOBER 1995): All That Glitters Ain't Gold* [*The Gold Experience* album special] | *The Ultimate Live Experience* [1995 European tour report] | *Child Of The Sun* [exclusive interview with Mayte] | *... (JANUARY 1996): This Is Not Music... This Is A Trip!* [the musical journey of Prince] | *The "Old" Experience* [a look at Prince/The Artist's direction in a recycled context] | *Turn It Up* [German discography] | *Rock Hard In A Funky Place* [interviews with Dez Dickerson and Miko Weaver] | *... (APRIL 1996): Free The Music* [update on outtakes] | *2night We Video* [the definitive videography] | *The VH-1 Experience* [the *VH-1 Music And Fashion Awards* and the *Love 4 One Another* TV film] | *The 1996 Japanese Tour Report* | *The Hawaiian Honeymoon Experience* [the three Hawaiian concerts in February 1996] | *... (JULY 1996): Chaos And Disorder Rulin' My World 2day* [*Chaos And Disorder* album special] | *Listen 2 Me People, Eye Got A Story 2 Tell* [the wit, metaphors and imagery of Prince/The Artist] | *Controversy Tour Report* | *Wet Dreams* [the story of The Hookers and Vanity 6] | *... (OCTOBER 1996): The Definitive Prince Bootleg Discography – pt. 3* | *... (OCTOBER 1996): 2000 Zero Zero Party Over*

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TURN IT UP 2.0 is a fully updated and thoroughly revised version of **TURN IT UP**, which was published by **UPTOWN** in 1997 (and sold out since 1998). **TURN IT UP 2.0** documents Prince's recordings and performances in meticulous detail, discussing both his officially released music and unofficial recordings circulating amongst a vast international network of collectors: unreleased songs, concert and rehearsal tapes, TV and radio appearances. Bootleg records are not discussed, however, since **UPTOWN** entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.

While **TURN IT UP** was originally an 80-page book, **TURN IT UP 2.0** is a considerably expanded 160-page book with many new features, including an exhaustive **DATA BANK** chapter that catalogues all Prince's recording sessions, released and unreleased songs, tours, concerts, TV and radio appearances, and press conferences. **DATA BANK**'s A-Z of released songs lists nearly 700 original Prince compositions and approximately 300 remixes and alternate versions. Meanwhile, more than 450 songs are analysed and assessed in the most complete survey of Prince's unreleased music yet published.

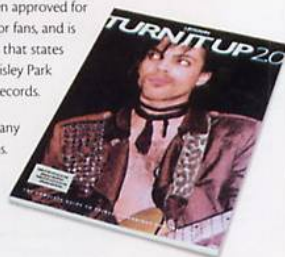
Band members, recording engineers, and close associates offer insights into many of the recordings. The **DATA BANK** section on concerts chronicles all tours Prince has undertaken, providing details about the itineraries, set lists, opening acts, band line-ups, and show descriptions. One-off concerts, aftershow performances, and Prince's occasional guest appearances with other artists are also covered.

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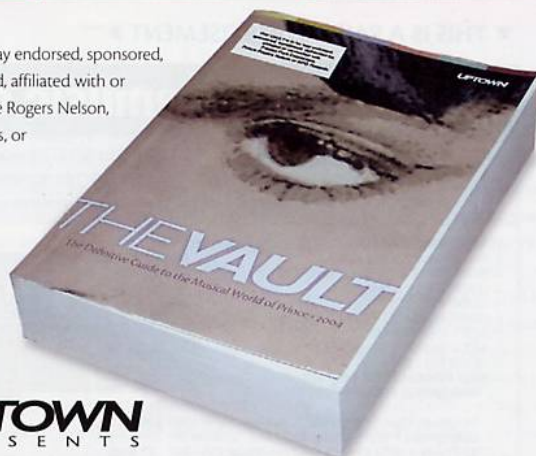


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THE VAULT

– The Definitive Guide to the Musical World of Prince –

THE VAULT combines the approaches of UPTOWN's two acclaimed books, *TURN IT UP* and *DAYS OF WILD*, to create a phenomenally detailed document of Prince's work. Exploring every facet of Prince's life and career in depth and detail, *THE VAULT* is the most fully comprehensive and authoritative guide to Prince's music ever assembled.

THE VAULT is DIN A5-sized (210 x 148 mm), 700 pages (!), with a full-colour cover. It weighs nearly 900 grams. The book is split into seven main chapters, each devoted to a different aspect of Prince's musical world.

DAYS OF WILD: THE CHRONOLOGY is a detailed chronology of the day-to-day life of Prince, from 1958 to 2003. His record releases, recording sessions, concerts, aftershow performances, TV appearances, and countless other minor and major events are recorded, creating a virtual diary of Prince's 25-year career. The previous chronologies (from Per Nilsen's book *A Documentary* and the UPTOWN book *DAYS OF WILD*) have been thoroughly revised and improved upon with countless additional details.

JOINTS 4 DAYS: THE RECORDINGS documents Prince's recordings in meticulous detail. An A–Z index of released and unreleased songs lists over 1,000 original Prince compositions, while a "sessionography" dissects all known Prince recording sessions since 1976. Nearly 500 songs are assessed in a survey of Prince's unreleased music, revealing the universe of Prince that goes beyond the officially released music and pointing the way to numerous unreleased gems in the Prince canon. The chapter includes a complete catalogue of songs released on his albums, non-album songs, Internet-only songs, songs written for and released by other artists, and guest appearances on songs written and released by other artists. Also archived are a number of radio shows produced with Prince's involvement, including all the editions of the NPG Music Club "Ahdio Shows."

A BEAUTIFUL NIGHT: THE APPEARANCES deals with Prince's appearances before the public. His tours, one-off concerts, guest appearances with other artists, TV and radio appearances, and press conferences are described.

PICTURE THIS: THE FILMS AND VIDEOS examines Prince's motion pictures, TV films and promo clips. The chapter includes a listing of officially released home videos (VHS and Betamax), LaserDiscs, DVDs, and CD-ROMs. Unreleased film/video projects are also discussed.

IN A WORD OR 2: THE INTERVIEWS looks at the interviews Prince has given, documenting interviews published in the printed media and on the Internet, as well as interviews broadcast on TV and radio.

OPEN BOOK: THE PUBLICATIONS focuses on Prince in print, describing and assessing his officially sanctioned publications (books and magazines) and tour programmes, as well as the countless books published without his involvement.

PURPLE MUSIC: THE CIRCULATING RECORDINGS is an exhaustive catalogue of recordings that circulate amongst a vast international network of fans and collectors: unreleased songs, audio and video recordings of concerts and rehearsals, TV and radio appearances, unaired TV footage and video clips, and unreleased footage from film/video projects. Bootleg records are not included, however, since UPTOWN entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.

Painstakingly researched, *THE VAULT* is truly indispensable for all serious Prince collectors and for anyone with more than a passing interest in one of popular music's most gifted, prolific, and influential artists. *THE VAULT*'s wealth of information, detail, insight, and thorough knowledge of

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THE VAULT costs U.S. \$60.
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TURN IT UP 2.0 costs U.S. \$50.
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